

The Southern Mountaineer In Literature

Boger

Letter
to J. E. Davis

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An Annotated Bibliography



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Lorise C. Boger

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ILLUSTRATIONS

Plates, an 8-page section in this volume, contains illustrations from the following works:

John Fox, *In Happy Valley*.

Lucy Furman, "Hard-Hearted Barbary Allen."

Ben Lucien Burman, *The four lives of Mundy Tolliver*.

John Fox, *A Cumberland vendetta*.

Cover from a dime thriller.

Matt Crim, "S'phiry Ann."

Sherwood Bonner, *Dialect Tales*.

Louise R. Baker, *Cis Martin*.

INTRODUCTION

In those prim, victorian days following the Civil War, a vigorously new and many-faceted character strode onto the American literary scene. Since that time, the Southern Appalachian mountaineer has maintained a definite niche in regional literature. Recreated in styles ranging from the frankly romantic to the clinically sociological, the mountain folk have been the subject of all forms of prose fiction.

The close of the Civil War provides a good beginning date for the era of the mountaineer. By that time he had ceased to be a pioneer, indistinguishable from pioneers on other frontiers, and had begun to develop a unique culture. Partly because of the obvious geographical obstacles and also, perhaps, because of his psychological make-up, the mountaineer stayed in his cove or on his ridge, indifferent to the more rapid progress being made in the outside world. When he was discovered by writers of the 1870's and 1880's, he was sufficiently out of step with life as they knew it to stimulate them to artistic production. We seem, at present, to be at the other end of the cycle; the encroachment of mass communications and transportation systems and the pressures of economic necessity are forcing the contemporary mountain folk out of their isolation.

Credit for the introduction of the genre usually is given to Mary Noailles Murfree for her stories, first published individually in the *Atlantic* and in 1884 collected under the title *In the Tennessee Mountains*. This somewhat arbitrary date is nevertheless an accurate enough one to mark the beginning of the mountain fiction tradition; isolated stories and novels did indeed appear before Miss Murfree's tales, but following the publication of *In the Tennessee Mountains*, came a flood of novels using and misusing the southern mountaineer.

A few generalities can be made about the flow of mountain fiction and its surprisingly wide range of subjects. The very earliest works were wholeheartedly and unashamedly romantic. The sincere, uneducated mountain boy somehow made good—often by going outland for a time—and came back to his simple, pure mountain-flower of a girl. There were many variations on this theme, but the basic elements appeared regularly.

Although geographically a part of the South, the area fostered a rugged independence and, as often as not, northern sympathies during the Civil War. Therefore, few novels were concerned with reconstruction-era problems, and the slavery/color question rarely appeared as an important plot ingredient.

The next wave of novels was centered upon social improvements in the region. Increased outland concern (perhaps partially fostered by the popularity of the early novels) with education—both general and religious—sent teachers and missionaries to Appalachia. Close behind came the novelists and storytellers, chronicling those experiences. For the most part, the mountaineers were presented as innocent unfortunates, lacking only opportunity to improve their condition.

Social consciousness and interest in the mountaineers' isolated condition continued in the twentieth century and remained a dominant theme in the 'teens and early twenties. The mountain rascal became a favorite character during this period also. Sometimes he was portrayed as a moonshining diamond-in-the-rough, at other times as the villianous molester of frail mountain virtue.

Later in the twenties and early thirties mysteries set in mountain backgrounds became popular. Such writers as Albert Cunningham and the Chapmans realized that the eerie, wilderness grandeur made a natural setting for exciting chases and escapes. Murderers, moonshiners, feuders, revenueurs, rapscallions from the city bent on cheating the hill folk, and clever mountain sheriffs streaked or stumbled across the crags and hollows.

Socialism, communism, and unionism of the early thirties, especially as they affected the mountaineer in the coal mines and cotton mills, were portrayed by the more deft of the novelists with stark realism which convincingly projected the drab, hand-to-mouth existence of a neglected group. TVA, an important development in opening up the Appalachian area, was also a popular theme.

Humor, always present in mountain fiction, gained impetus during the forties and fifties with the introduction of rollicking comedies, typified by the works of Jesse Stuart. The fiddle-playing, fun-loving hillbilly, his misadventures in the army, his various coups in outsmarting the relief doles, and his genius at being slightly behind the fast pace of modern living became favorite topics. Most of these stories merely poked fun at the rustics and willingly recognized the mountaineers' subtle wit and cleverness.

The story of the migrating mountaineer of the post World War II era and his problem of readjustment is a fertile field, barely scratched by the novelist. Harriette Arnow's *The Dollmaker* tells this tale with a creativity as yet unexcelled.

A few subjects crop up persistently over the whole period: multitudes of moonshiners; the ever-present and deadly feud, especially the Hatfield-McCoy fracas; the misery and travail of child-birth and side interests of primitive medicine and superstition; the

offspring of aristocratic parentage, abandoned in the mountains and raised in that secluded environment, later to return to civilization; the roughshod (or unshod) mountaineer showing his provinciality in the city; the infrequent but fervent religious meetings, delayed funeral and wedding celebrations; the music-filled, drinking and dancing parties that enlivened an otherwise monotonous and back-breaking existence; and the impressive scenery of the Appalachian chain itself that often played a major part in the stories and frequently managed to upstage the human characters.

The following selective bibliography is an attempt to collect those prose works—primarily novels but with a liberal sprinkling of short stories and a dash of drama and folktale—which have as characters the mountaineers of Alabama, the Carolinas, Georgia, Kentucky, Tennessee, Virginia, and West Virginia.

Annotations have been provided for all works actually perused; the titles marked with an asterisk were not available for examination, and the brief, descriptive phrases accompanying them were taken from reliable sources. The works of a few authors have been evaluated as a group rather than by individual title, especially in the case of authors who have written voluminously and with little variety of plot or background. Collections of short stories have been analyzed, and only those stories dealing with mountain themes have been included in the contents notes.

Some attempt has been made to give an indication of the relative literary merits of the tales. Many of the earlier works now appear hopelessly naive but were considered well-written in their era and provide insights into contemporary attitudes concerning the mountaineers.

Credit and thanks go to Dr. Robert F. Munn who initiated the project, prodded it along and shared his enthusiasm for and information about the Appalachian area. Mrs. Agnes Patton was invaluable in tracking down and borrowing many novels through her Interlibrary Loan Department. Many others of the Library's staff caught the spirit of the project and frequently contributed a "hill-billy title." All omissions cannot be credited to selectivity, and the compiler welcomes any additions or corrections.

West Virginia University Library
October, 1963

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BIBLIOGRAPHY

ABBOTT, JANE LUDLOW DRAKE, 1881—

1. *Yours for the asking*. Philadelphia, Lippincott, 1943. 309p.

A first charge in a Kentucky mountain church is hard for John Carter and is made harder by the fact that his new wife has had no preparation for the type of life and society that confronts her. Continually off on the wrong foot with the ladies on the right side of the tracks and a success with the social dregs, she makes her husband feel very unsure of his position. John is eager to curry favor with the staunch church members; Darragh reaches out to all the forsaken backsliders, but at last the pair manages to unite the community. The mountain folk stand out strongly in this story which has a familiar plot but deft presentation.

ABERNETHY, ARTHUR TALMAGE, 1872-1956.

2. *Moonshine, being Appalachia's Arabian nights*. Asheville, N. C., Dixie Pub. Co., 1924. 219p.

Contents: A mountain nymph.—The moonshiner who fell from grace.—How Lib saved the graveyard.—An amateur protege of Cecil Rhoades [sic].—The parson who danced a jig.—When east was not west.—Professor Bugs and his discovery.—When the Dew King and Tin Lizzie Monarch met, but did not mingle.—No fellowship with TNT.—A victim to appetite.—The blockader who boosted the church.—A man of years.—The dismay of mind over matter.—Not enamored of inventions.—Why Bill ceased to woo.—The Bald Mountain revival.—The violin's suicide.—Queensbury rules overruled.—The mountain madman.—At the end of love's rainbow.

A collection of anecdotal stories, some of which describe the moonshining and revivalism in the lives of North Carolina mountaineers.

ALEXANDER, HOLMES MOSS, 1906—

3. *American nabob*. New York, Harper, 1939. 473p.

This saga of the formation of West Virginia as a separate state tells of many mountain men, especially those involved in the oil boom. The backwoods scenes are convincingly drawn and are alternated with those of developments in the less isolated areas to provide a broad view of the early history of the state.

ANDERSON, SHERWOOD, 1876-1941.

4. "The bootlegger." In: Watkins, Ann, comp. *Taken at the flood; the human drama as seen by modern American novelists*. New York, Harper, 1946. p. 358-366.

An excerpt from his *Kit Brandon: a portrait*.

5. *Kit Brandon: a portrait*. New York, Scribner, 1936. 373p.

Throughout this involved tale of prohibition era rum-runners are scattered well-executed portraits of southern mountaineers: Kit Brandon herself—East Tennessee mountain girl who progresses from textile mill worker to driver of the pilot car in a liquor running fleet; mountain men who become rich organizing the moonshine market; other mountain men who go "into the laurel" to turn out their few gallons of illegal liquor.

6. "Mountain dance; showing that the folk of the Tennessee hills are not as depicted in romantic fiction." In: *Vanity Fair. Short stories from Vanity Fair, 1926-1927*. New York, Liveright, 1928. p. 30-39.

These mountain people are not really poor because they don't feel poor. Poly Grubb tells of a frenzied mountain dance held by the young folk, of his meandering away with a loose little mountain girl and of his return to his old sweetheart. Anderson makes no attempt to use dialect and tells a simple, declarative story, completely unadorned.

7. "Sentimental journey." In: his *Death in the woods, and other stories*. New York, Liveright, 1933. p. 175-186.

A mountain man deserts his wife and handful of children to go to work in the mines, but the ties of home and familiar surroundings soon draw him back. Anderson does his best to omit from his stories any nonsense or myth concerning the way in which mountain folk live.

8. "These mountaineers." In: his *Death in the woods, and other stories*. New York, Liveright, 1933. p. 161-171.

A city fisherman brushes with a group of incredibly dirty and disheartening Virginia mountaineers. A straightforward story which omits both dialect and romanticizing in the telling.

ANTHONY, IVAN BLAIR.

9. *The Potters o' Skunk Hollow*. Boston, B. Humphries, 1946. 257p.

The Potters may be distant relatives of Stuart's "relief Tussies," but they are not nearly as engaging or as believable. Lowisa Potter starts a life of misdemeanor in her youth by stealing coal from passing trains and soaping rails to impede locomotives. Having reached the age of consent by the time World War II comes along, Lowisa consents to marry eight mountain men. For a while the Potters live in great luxury on the financial returns of the eight soldier husbands. Eventually Lowisa's sins catch up with her, and although she is "smart as stinkweed," she lands in jail.

APPLETON, ELIZABETH P.

10. "A half-life and half a life." In: *Atlantic* 13:157-182 Feb. 1864.

An extremely articulate Kentucky girl from the coal mining district tells of her attempts to improve her life.

ARMSTRONG, ANNE WETZELL, 1872—

11. *This day and time*. New York, Knopf, 1930. 269p.

Deserted by her husband and with a small son to raise, Ivy Ingoldsby spends a season in town, working in various mills. As summer approaches, she feels compelled to return to her Tennessee hills and scrape out an existence in the open air. Her cabin is her own, but she must root and grub for scant food and clothing. She seems sur-

rounded on every side by the grim horrors of casual killing and easy death. An occasional light touch is afforded by various widowers seeking to marry her, but even they are slightly grotesque. There are inklings, in this portrayal of the post World War I Blue Ridge, of the advance of civilization: automobiles and victrolas are introduced, fancy town clothes and face paint appear, and news of the construction of a big dam is rumored about.

ARNOW, HARRIETTE LOUISA SIMPSON, 1908—

12. *The dollmaker*. New York, Macmillan, 1954. 549p.

This modern classic tells of a family from the Kentucky mountains struggling for existence and identity in a World War II workers' slum in Detroit. Characteristics of the transplanted mountaineer are skillfully and honestly presented. The innate dignity of the mountain people is depicted in the figure of Gert Nevels who endeavors to—in the new language of Detroit—"adjust" and to keep the family close and happy as it was in the mountains.

13. *Hunter's horn*. New York, Macmillan, 1949. 508p.

The determination to capture a near-legendary fox leads Nunnely Ballew to run his old hound literally to death, sell part of his stock to buy new hounds, engage in making illegal liquor, half starve his family and, in general, lose all sense of proportion. This plot is developed against a background of day to day life on a Kentucky hill farm. The people, while very much aware of the civilization beyond the ring of hills, at the end of the "graded gravel," have little contact with that outside world.

14. *Mountain path*. New York, Covici, Friede, 1936. 374p.

Young Louisa Sheridan, Cavecreek's new school marm, rides into Cal Valley aboard a mule, all unsuspecting of the fierce animosity between the families there. Intelligent and tactful, Louisa learns bit by bit from the taciturn mountain folk of the "trouble" the valley had a few years back. Veritable prisoners in their own valley because of feud-murders and stalling operations, the Cals and their relatives who comprise the school are grateful for the bits of news and outside ways that Teacher brings to them. An exciting story, full of the woe and hardship common to Kentucky mountain existence.

BAKER, LOUISE REGINA, 1868—

15. *Cis Martin; or, The furriners in the Tennessee mountains*. New York, Eaton and Mains, 1898. 270p.

A New York teacher joins her family in the Tennessee mountains where they have migrated to capitalize on the timber industry. A typically bad novel full of clichés about mountain folk.

BALLARD, JAMES.

16. *The long way through*. Boston, Houghton, Mifflin, 1959. 379p.

A modern hillbilly from White Gap, West Virginia—a place full of moonshiners—is orphaned and thrown into the fringe of civilization early in life. Four years of military service (two in disciplinary confinement for various crimes) take Spear Williams away from the hills permanently but do not change his down-to-earth outlook on life.

BARBE, WAITMAN, 1864-1925.

17. *In the Virginias; stories and sketches*. Akron, Werner, 1896. 184p.

Partial contents: The preacher of three churches, p. 39-61.—The King's daughter, p. 62-72.—A maiden of the hills, p. 145-146.—Martha, p. 162-172.—The companions, p. 173-178.

Although a few of the characters in these stories are called mountaineers, they differ little from unfortunate or uneducated characters in romantic, *fin de siècle* fiction, regardless of the setting.

BARNUM, FRANCES COURTENAY BAYLOR, 1848-1920.

18. *Behind the Blue Ridge; a homely narrative*. Philadelphia, Lippincott, 1887. 313p.

The Virginia mountains provide the background for a number of loosely connected scenes of mountaineers' religion, home remedies, weddings, action in the Civil War, and home life in the late nineteenth century.

BARTLETT, FREDERICK ORIN, 1876—

19. *Big Laurel*. Boston, Houghton Mifflin, 1922. 305p.

A mediocre romance set in the North Carolina mountains. The stereotyped characters include the pure, simple mountain girl in love with the visiting outsider, the mountain swain lurking with his gun, and the genteel lady from outside to complete the foursome properly.

BARTON, WILLIAM ELEAZAR, 1861-1930.

20. *Life in the hills of Kentucky*. Oberlin, Ohio., E. J. Goodrich, 1889. 295p. Originally published as: *A tale of the Cumberland mountains*, 1887.

Three meandering tales of Kentucky backwoods characters: preachers, politicians, teachers. The sketches and dialect are exaggerated as in the miraculous redemption of Old Man Cline, reprobate, brought about when children innocently corrupt "Jesus died for all mankind" into Jesus died for Old Man Cline.

21. *Pine knot; a story of Kentucky life*. New York, Appleton, 1900. 360p.

A plot that includes a stiff-necked, blue-grass Kentucky school teacher and his family in the mountains, his abolitionist activities, his search for silver, a ghost that haunts his cabin and the Civil War in general, makes this, in a literary sense, a very bad novel. Some of the mountain humor and superstition that are incidental to the subplots and that show the Kentucky mountaineer at his cheerful best, are the most interesting features of the book.

- *22. *Sim Galloway's daughter-in-law*. Boston, Pilgrim Press, 1897. 112p.

Kentucky.

23. *The truth about the trouble at Roundstone*. Boston, Pilgrim Press, 1897. 144p.

Two Kentucky men quarrel about a forgotten tool at their threshing and fanning mill. Their falling out is not resolved until they are united by the drowning of the mentally retarded daughter of one of the men.

BATTERHAM, ROSE, pseud. SEE: HOUSEKEEPER, MRS. WILLIAM G.

BELCHER, MARGARET CROWDER.

24. *Sunday shoes*. New York, Pageant Press, 1955. 224p.

Ben Layne runs his West Virginia mountain family with a stern hand. Eager to realize his hope of building a church for his village, but reluctant to fulfill the small requests of his children, he occasionally finds that his children have gone over his head, as it were, and petitioned God. The pre-World War I hill folk speak their pieces in a stilted, pulpit language that makes them appear rather prim and unnatural. When the war reaches into the hills and takes some of the young men to service, the homefolks become zealous patriots.

BELL, CORYDEN, 1894—

- *25. *Come snow fer Christmas: a story of the old Blue Ridge*. Cleveland, Tower Press, 1947. 36p.

This story of a mountain physician is termed "well written and illustrated" by *North Carolina fiction*.

BERNEY, WILLIAM CLAIBOURNE, 1920—, joint author. SEE: RICHARDSON, HOWARD.

BLACKBURN, ERNEST RICHARD, 1926—

26. "Missed train." In: his *The swaying elms, and other stories*. Chicago, Moody Press, 1950. p. 56-62.

Grandpa complacently ignores the new preacher's warnings that he is going to miss the heavenly train if he doesn't repent and reform. He also pays no attention to his grandson's repeated urgings that they will miss the more worldly train that is to take them from Kentucky to California. When they miss the California train, Grandpa quickly reforms. An exceedingly trite little parable.

BLED SOE, MARY.

27. *Shadows slant north*. Boston, Lothrop, Lee and Shepard, 1937. 398p.

A placid, if sad, story of Judy Harbord's life in the North Carolina mountains (in a county inexplicably named Sevier), her attempt and success at receiving an education, the loss of her man to another woman through a typographical error, her shouldering of family responsibilities when her parents die, and her ventures in the nursery business. The slow-moving narrative picks up when her Luke returns to open a clinic in the mountains and her young brother is involved in a killing and moonshine operations. Accuracy and naturalness of detail make up for any lack of sustained excitement.

BOGGS, MARTHA FRYE.

28. *Jack Crews*. New York, G. W. Dillingham, 1899. 273p.

When Jack Crews, railroader by trade, marries Molly and moves to her North Carolina mountain cabin where the "balsamic" air can help cure a fever he has contracted, he finds a mort of trouble brewing. In unwarranted haste, the mountain men decide Crews is there to spy and cause trouble. With the help of a sympathetic mountain boy and a railroad detective, Jack foils efforts to kill him, discovers an abandoned tunnel leading to a hidden still and ferrets out a bank robber (who is also addicted to murder, counterfeiting and horse thievery). For the most part, the mountaineers trail along in the wake of Crews and the detective, providing moral support, geographical information and background. Jack becomes the mountaineers' hero and helps them build a church—no doubt as insurance against further sinning.

BOLTON, JEANETTE, joint author. SEE: BOLTON, STANLEY.

BOLTON, STANLEY.

29. *Black blood in Kentucky*, by Stanley and Jeanette Bolton. New York, Vantage Press, 1957. 230p.

A brutal story of a mountain man who moves into a southeastern Kentucky coal camp and attempts to fight the advance of unionism. The villain of the piece is anti-union Clay Mass, and the union man gets the girl.

BONNER, SHERWOOD, pseud. SEE: McDOWELL, KATHERINE SHERWOOD BONNER.

BOSHER, KATE LEE LANGLEY, 1865-1932.

30. *His friend, Miss McFarlane*. New York, Harper, 1919. 377p.

A southern mountain boy, eager for the education his step-father will not allow him, commits several very minor crimes so he will be sent to the reformatory, where, he understands, it is possible to receive an education. A chance meeting with an outsider causes a study to be made of conditions in the reform school and helps young Tom's chances for learning.

BOWMAN, BLANCHE SAPPENFIELD.

31. *Study of a dialect employed by the people of the Kentucky mountains and presented through a group of original short stories*. Thesis. Manhattan, Kansas State College, 1940. 250 leaves.

Contents: Uncle Jed's last stand.—Waters of Marah.—To the victor.—Meetin' house feud.—Aunt Lilie and the racer.—Mammon.—High tide. In addition to giving realistic examples of the dialect of modern Kentucky mountaineers, the author has included many scenes and incidents of sociological interest, typical of day to day occurrences in mountain life.

BOYKIN, ELIZABETH JONES.

32. *The call of the mountains*. Philadelphia, Dorrance, 1928. 116p.

Although there are a few local Tennesseans scattered about, the meat of this novel is a melodramatic story of a wronged widow pursued, a lecherous old man, and an eventual happy ending. Not to be taken as an accurate account of mountain life.

BRADFORD, ROARK, 1896—

33. *The three-headed angel*. New York, Harper, 1937. 297p.

The conversation of a newly-married couple that goes, "'Got him right where his galluses crossed,' he told Mersery. 'That was Homer,' Mersery said. 'He allus was mean about you and me. I'm glad,'" tells the reader he is deep in feud country. Technically a little too far west to be true hill territory, this Tennessee ridge land is full of backwoodsmen whose idea of law and order is clannish and deadly, but effective. Hoop Pole Ridge is ruled by one man who not only decides where the families shall live, but also how they shall vote and, occasionally, who shall die. The ridgers need a leader and accept earthy, ribald, ruthless Little Bas Younger.

BRODHEAD, EVA WILDER MCGLASSON, 1870-1915.

34. *Bound in shallows*. New York, Harper, 1897. 271p.

Primarily a story of the lives and loves of some city folks in a Kentucky lumbering community, this novel has one mountain family, the proprietors of the small-town hotel. Alexa, the over-decorated daughter, is in love with a somewhat dastardly outlander who has been sent to the lumber company to be reformed. Although his interests lie elsewhere, he has a hard time saying no to anyone, and Alexa is misled for a time.

35. *An earthly paragon*. New York, Harper, 1892. 207p.

Bored with city life and its artificialities, Sylvia migrates to a small Kentucky lumbering community. Although there is a mountain beauty of some renown there, Sylvia manages to interest the local eligible bachelor for a time, but later is spurned. Rosetta, the frail mountain maid, expires, and the hero re-succumbs to Sylvia's charms; a mountain wedding is the natural finale.

BROOKE, CHARLES FREDERICK TUCKER, 1883-1946.

36. "A well-regulated family." In: *Atlantic* 111:556-565 Apr. 1913.

A mountaineer discovers he is heir to a [Virginia?] gentleman's estate. His proud yet tactful refusal to take the property causes the gentleman to reexamine his own ineffectual life.

BROWN, ANTHONY. SEE UNDER: STEELE, WILBUR DANIEL.

BUCK, CHARLES NEVILLE, 1879—

37. *The battle cry*. New York, W. J. Watt, 1914. 356p.

This novel employs the general theme and tenor of all Buck's works. In *The battle cry* a Bryn Mawr graduate comes to the Kentucky mountains and starts a school in the middle of the feud country. She carries on (what she considers to be) a platonic friendship with the leader of one of the warring clans. The climax comes when she helps

him shoot it out with his enemies. Following which, this being a victorian novel, they marry.

38. *The call of the Cumberlands*. New York, Grosset & Dunlap, 1913. 348p.

An outland artist stumbles into a Kentucky feud between the Souths, backwoods tillers of the soil, and the Hollmans, backwoods department store tycoons. The charms of the mountain heroine are more persuasive than fear of the feudists, and the artist stays in the mountains.

39. *The code of the mountains*. New York, W. J. Watt, 1915. 303p.

Newt Spooner, bad boy of Troublesome Creek, is released from Frankfort (the Kentucky mountain euphemism for the state penitentiary) for "killin' a feller that needed killin'." Back in home territory he finds himself in the midst of a renewed Spooner-Falkins feud. The Spanish-American War finally brings the two factions together and settles the feud.

40. *Flight to the hills*. Garden City, Doubleday, Page, 1926. 348p.

A New York actress flees the North Carolina scene of a murder (in which she had no part) and takes refuge in the mountains of Kentucky. Both mountaineers and city folk are equally exaggerated, but the scenery is lovely and the pace lively.

41. *Hazard of the hills*. New York, Macaulay, 1932. 315p.

Another of the author's stories of mountain man and city woman, using his favorite settings of Cape Cod and Kentucky.

42. *Iron will*. Garden City, Doubleday, Page, 1927. 354p.

A Kentucky adventure story which has as its hero Clyde Harkenroy, Harvard educated lawyer who, at the tender age of nine, had shot his grandfather's murderer. Local hatred of eastern influence in the coal mines and a handful of dishonest politicians create a situation which causes Harkenroy to lead a group of mountain men and make his own law. Right, eventually, is victorious, but not before a sizeable part of the cast is shot at and hit.

43. *Marked men*. Garden City, Doubleday, Doran, 1929. 292p.

The city investigators are at a loss to solve the murder of a millionaire clubman, but a Kentucky hill man comes to their aid. The mystery is dotted with fleeting pictures of mountain revivals and camp meetings. Muir Bratchell, with a mountaineer lawman's keenness, helps the New York force clear up the mystery.

44. *Mountain justice; a tale of the Cumberlands*. Boston, Houghton, Mifflin, 1935. 314p. A short version of this novel was published in *Popular Magazine* under the title: "Brothers in jeopardy."

Rachel Ransome travels to the Kentucky mountains to teach in the settlement school and lands, naturally, in the middle of a feud area, this time the Featherstone-Lockridge battleground. A mountain mystery which ties in with a murder in a Louisville club.

45. *A pagan of the hills*. New York, W. J. Watt, 1919. 299p.

A Kentucky mountain girl, with the improbable name of Alexander, becomes involved in the timbering enterprises near her home.

46. *The rogue's badge*. Garden City, Doubleday, Page, 1924. 280p.

Tolliver Cornett finds that he has a gift for gentling blue-grass colts which makes him valuable outside his mountain home. Tolly's father is a mountain prosecutor in the high court who aims to rid the feud lands of the ever-present danger of the shot from the brush. Tolliver becomes a jockey, his father is shot for his efforts, and when Tolliver attempts to follow his father's lead in reformation, he also is shot—and just before the Derby. He rides the winning horse, of course, despite cracked ribs, etc.

47. *The roof tree*. Garden City, Doubleday, Page, 1921. 341p.

Kenneth Thornton, subject of a man-hunt, calls himself Cal Maggard and moves from Virginia into the Kentucky mountains to hide. He goes to a part of Kentucky where both the trees and the people put down roots that go back to the Revolution. There he stumbles onto land his ancestors had once held and that is now the battlefield for occasional pitched battles between the Harpers and the Doanes. Thornton marries one of the Harper girls and ventures merrily into the fray.

- *48. *When "Bear Cat" went dry*. New York, W. J. Watt, 1918. 311p.

Bear Cat is a heavy-drinking mountain man who eventually reforms.

BUCKLES, ELEANOR.

49. *Valley of power*. New York, Creative Age, 1945. 265p.

A mental tug-of-war between a government official and a group of land proud Tennessee mountaineers who must be persuaded to relocate as a result of TVA's dam building project. The plot includes a little something for everyone: sociology, romance, a self-appointed messiah, and a large dose of conservation propaganda.

BURKE, FIELDING, pseud. SEE: DARGAN, OLIVE TILFORD.

BURLEIGH, WILLIAM GRANT, 1866—

50. *Matoaka; a story of the fight for Americanism*. Philadelphia, Dorrance, 1924. 192p.

An undistinguished hodge-podge of information about a Kentucky family and its booms and busts during the World War I oil and coal exploitations. Moonshining and examples of excessive patriotism are also trotted out. Matoaka's brother gives his life for his country, but her father is an active moonshiner. The two ideals are hard to reconcile; Matoaka decides the best answer is to organize a local reform movement. The outlaws consider this to be an invasion of their rights, and a monumental battle takes place in which the outlaws are rather tragically crushed. The philosophy of the remaining righteous folk is, of course, onward and upward.

BURMAN, BEN LUCIEN, 1895—

51. *Everywhere I roam*. Garden City, Doubleday, 1949. 304p.

The mountain country of the gaudy bedspread and the shoddy souvenir is probably the area most familiar to the casual tourist. Captain Asa has become tired of this mode of living in the Kentucky hills and loads his three children into a home-made horse drawn trailer and plods southward. The four try various pathetic means of earning a living: a moth-eaten animal show; a tiny soda fountain; peddling the ubiquitous spreads and painted statues. One by one the children leave Captain Asa for brighter attractions than his meager life can offer them. The rustic trailer visits Florida, Texas, Missouri and all stops between before Captain Asa, completely disheartened by the rough texture of life and the defection of his children, returns to the hills. Even this sanctuary has been defiled by a dirty and menacing mill, however, and the simple mountaineer is forced to move on. With a certain stoicism, he accepts the inevitable. The theme of the displaced and disillusioned mountaineer is competently handled.

52. *The four lives of Mundy Tolliver*. New York, Messner, 1953. 237p.

Following World War II, Mundy wanders up and down the Mississippi from job to job, eventually coming back home to Coal Creek, Kentucky. Conditions there are about as discouraging as elsewhere until Mundy finds a good job—transporting moonshine. The whole local political machine is on his side, but the federal men are less friendly, and Mundy goes to jail for a while. Then he drifts on to other places, other work and some more disillusionment.

BURNETT, FRANCES ELIZA HODGSON, 1849-1924.

53. "Esmeralda." In: *Century [Scribner's Monthly]* 14:80-91 May 1877; also in: her *Surly Tim and other stories*. New York, Scribner, 1905. p. 124-161.

A family of newly rich North Carolina mountaineers moves to Paris and attempts to be "soshierble." Immensely improbable—only the father is reasonably believable.

54. *In connection with the DeWilloughby claim*. New York, American News Co., 1899. 445p.

When an unmarried New England girl, hiding in the North Carolina mountains with her brother, dies, leaving her newborn daughter, big and affable Tom DeWilloughby takes the child into his bachelor household. Tom himself is a hider in the hills, having left his Tennessee home to become storekeeper and postmaster in the cross-roads village. Some twenty years later when Tom goes to Washington to lay claim to coal lands, the whole story of Sheba's parentage is unfolded. The major characters are not mountaineers, although they do live in the hills and enjoy the simple life there.

55. "Lodusky." In: *Century [Scribner's Monthly]* 14:673-687 Sept. 1877.

An artist and an authoress spend some time in the North Carolina mountains and become involved in the lives of the primitives.

56. *Louisiana*. New York, Scribner, 1880. 163p.

After a few days at a fashionable resort, Louisiana Rogers returns to her North Carolina mountain home with a veneer of sophistication and a general dissatisfaction with her clothes, her home, and her background. Part of her newly acquired knowledge of the outside world (but none of her perfect grammar) rubs off on her father, who has the mountain cabin remodeled, orders fine cloth and lace from New York, and then obligingly dies of pneumonia. Louisianny's "background" thus removed, she can marry her city admirer.

BURNETT, G. LAFAYETTE.

57. *Gap o' the mountains*. Knoxville, S. B. Newman, 1939. 123p.

A slim volume with thirty-odd brief sketches of mountain life. The story portion of each sketch amounts to little more than an anecdote, but the quantity of information—humorous but reliable—is immense.

BURTON, CARL D.

58. *Satan's Rock*. New York, Appleton-Century-Crofts, 1954. 262p.

A fantastic story of a Wild Girl, an old man who claims he talks to God and a hidden ledge in the mountains. A mountain family becomes involved in the strange happenings and becomes a part of their tragedy.

BUSH, FLORENCE LILIAN, joint author. SEE: BUSH, ISABEL GRAHAM.

BUSH, ISABEL GRAHAM.

59. *Goose Creek folks; a story of the Kentucky mountains*, by Isabel Graham Bush and Florence Lilian Bush. New York, Revell, 1912. 224p.

A simple story of life in the pre-World War I mountains when young country girls are sent off to school to learn cooking and sewing and the rudiments of reading and writing; when social-minded females from the city (preferably a northern city) come to teach them and to pray for them. A time when it is believed, at least by the outlanders, that a few deeds of charity, some kindly talks and the fact that the county at last votes dry will cure all the old animosities between families. The school teachers are well-meaning and the mountain children are happy to be getting an education as well as overwhelmed by their brief glimpses of the outside world.

CAIN, JAMES MALLAHAN, 1892—

60. *The butterfly*. New York, Knopf, 1947. 165p.

When Kady Tyler comes back to the West Virginia-Kentucky border mine camp where she was born, casual morals have so mixed up her family that she doesn't rightly know whether she can marry her father or not. But she does, and we're off to the races that can only be ended by a gunshot. Between her arrival and the parting blast, there are bouts of moonshining and coal camp high life.

CALMES, NEVILLE.

61. *Unto the hills; a story of the Blue Ridge mountains*. New York, Revell, 1932. 255p.

A straightforward, not very inventive story of a preacher newly transferred from Richmond to a mountain community in Virginia. Rives Cary learns early to move slowly and win the confidence of the mountaineers. Although the plot includes the education of the lovely mountain girl, the improvement of her easy-going boy friend, moonshining relatives, and the post World War I bonus army, the author seems to have little that is new or exciting to say.

CAMPBELL, EVELYN.

62. *Survival*. New York, Dial, 1928. 306p.

Maza Grey is freed of the charges against her in the murder of her husband, but she is psychologically upset and feels the need to withdraw from her familiar city life. Her escape takes her to North Carolina and Elk Mountain—a region ruled by the conscience-stricken iron hand of Clem Strang. Clem's brief encounter with the outside world has hardened him against what he considers sinful frivolities and what he knows are his own weaknesses. He is attracted to the city woman although he believes she is evil. The story is an account of his battle against himself, a battle in which he warns away the circuit rider for condoning singing and dancing, hides his unmarried, pregnant sister, and in many other ways flays himself. A high-flown attempt at tragedy that leaves the reader with little sympathy for the tragic hero.

CAMPBELL, MARIE, 1907—

63. *Cloud-walking*. New York, Farrar & Rinehart, 1942. 272p.

Contents: Cloud-walking.—Grannyng for Marthy.—In free gift.—His binding word.—Heap like weaving.—More'n welcome.—Growed folks' schools.—Sary's plank house.—Weddiners.—Going to meeting.—The singing.—Funeralizing.—Politics.—Being neighborly.—Keepin' Christmas.—After a green Christmas.—Regular doctoring.—Pretty time.—Like Sary said.

An attempt to reproduce accurately the speech idiosyncrasies and folk customs of the Kentucky mountaineer. Since both the dialogue and the narrative are in dialect, the stories move haltingly and seem overburdened with quaint (though authentic) language.

CANN, MARION STUART.

64. *On Skidd's Branch; a tale of the Kentucky mountains*. Scranton, Pa., Printed at the Republican Job Rooms, 1884. 56p.

This tale of a Kentucky miller-moonshiner and the pursuing revenuer is done in the penny-dreadful manner. Darnley, the government man, is warned away by Helen, supposed daughter of Amburst, the moonshiner. A hammer-and-tongs chase follows; Amburst is washed away by a provident flood on the Branch, Darnley and Helen are saved by friendly loggers, and a rose-covered cottage shortly replaces the destroyed mill.

CARROLL, LOGAN.

65. "The well-meaning kidnaper." In: *Saturday Evening Post* 223:24—Feb. 3, 1951.

The Hilliards "allus settled their differences amicable—by shootin'." But when Vergie Hilliard marries a Wilson, and the feud is on, there is more threatening than actual shooting.

CARTER, MARY NELSON.

66. *North Carolina sketches; phases of life where the galax grows*. Chicago, McClurg, 1900. 313p.

Contents: Mrs. Smith.—Stepping backwards.—A foggy day.—Mr. Timmins.—Playing with fire.—Neighborly gossip.—Barter.—The course of true love.—Hiding out.—In Maria's garden.—The summer is ended.—A white day.—Now is the winter of our discontent.—Sally.—Old times.—Getting an education.—Like other children.

Short episodes in the lives of North Carolina mountaineers which point out the humorous and superstitious elements in mountain life.

CHAPIN, ANNA ALICE, 1880-1920.

67. *The eagle's mate*. New York, Grosset & Dunlap, 1914. 300p.

Anemone Breckenridge, sheltered little valley flower, is carried off by the wild, feuding family of Mornes. In their stronghold on Eagle Mountain, she is forced to marry Lancer Morne and become part of the clan. Eventually she becomes a convert to their way of life. Melodramatic but not very authentic.

68. *Mountain madness*. New York, W. J. Watt, 1917. 312p.

Resort goers at Warm Sulphur Springs on the Virginia-West Virginia border spend much time admiring the local scenery and each other. City-bred Jack Radnor has his nose put slightly out of joint when a handsome mountaineer presents Jack's fiancée with some mountain laurel picked on an all but inaccessible peak. Jack goes off to the peak to prove his mettle, and Enid stays and learns from the mountain folk that though they are simple, honest and fair, they also have little regard for the law and are strongly bound together. That very night, in fact, trouble is afoot. Jack comes back with his handful of wilted laurel only to find the mountaineer kissing Enid. The mountain gang needs chasing, and this diverts Jack's mind from his romantic problems. In the ensuing fray, mountaineers come to a fancy dress ball at the resort, and Enid cavorts over mountain trails in the midst of a monumental storm. Jack, of course, saves both her and the day.

- *69. *The under trail*. Boston, Little, Brown, 1912. 374p.
Virginia.

CHAPMAN, JOHN STANTON HIGHAM, 1891— SEE: CHAPMAN, MARISTAN, pseud.

CHAPMAN, MARISTAN, pseud.

70. "Crowded." In: *Atlantic* 141:623-626 May 1928.

Old John Bart worries about civilization and its insidious creeping into the mountains. As he lies dying, his last concern is that heaven will have become crowded too. His Glen Hazard neighbors assure him he will have room beyond the pearly gates.

71. *Glen Hazard*. New York, Knopf, 1933. 322p.

Bill Woody, ornery soul, is murdered, and Sheriff Joe Marks of Glen Hazard rides around taking a poll of the mountain families and tries to find a culprit. After collecting much misinformation, Marks finds his man—one whom no one had named as Bill's enemy. A light, humorous touch creates an appealing group of mountaineers.

72. *The happy mountain*. New York, Viking, 1928, 313p.

Wait-still-on-the-Lord Lowe ventures down from his Glen Hazard, Tennessee home to the big city in a novel fairly bristling with bits of folksiness—every paragraph packed with dialect and aphorisms. After a short stay and many disillusionments, Waits returns to the more hospitable surroundings of the mountains.

73. *Homeplace*. New York, Viking, 1929. 275p.

Fayre Jones is eager to marry his girl, Bell, but lacks a homeplace and, unfortunately, the gumption to enable him to get one. He finally falls heir to a cabin, and all is well. The whole Glen Hazard group is in the cast, and again a glossary is necessary (and is included) to translate the colloquialisms.

74. "Penalty of thrift." In: *Good Housekeeping* 97:50— Jul. 1933.

Cledith's Tennessee back country neighbors hate him for being thrifty, but willingly take money and food from him. He loses his girl when, short of money, he has to postpone their wedding.

75. "Sib to we'uns." In: *Century* 117 (n.s. 95) 20-25 Nov. 1928.

Young Waits Lowe runs with a bad group and narrowly misses a brush with Sheriff Joe Marks. Some outlanders provide Waits with a "bullet proof" alibi.

76. "Treat you clever; a tale of Glen Hazard." In: *Saturday Evening Post* 201:39— Mar. 30, 1929.

One of Tom Carr's outland friends wants to spend some time in Glen Hazard, soaking up atmosphere and local color for a book. Tom arranges for him to stay with Rashe and Barsha Lowe. Writer Parker is boisterously good-natured and rather ill-mannered according to strict mountain custom. When Waits comes home, he decides to treat Parker to firsthand experience with a revenue raid and a proper fracas. In a huge practical joke, the home folks let Parker think he has helped kill Waits, and they shy a few bullets at him, but he takes the hair-raising fun in stride.

77. *The weather tree*. New York, Viking, 1932. 298p.

A rather good, if somewhat over-romanticized, account of Glen Hazard's reaction to an outlander who comes to reopen an old coal mine, and who has wild plans for remaking the whole town.

CHAPMAN, MARY ILSLEY, 1895— SEE: CHAPMAN, MARISTAN, pseud.

CHASE, RICHARD, 1904— ed.

78. *Grandfather tales; American-English folk tales*. Boston, Houghton Mifflin, 1948. 239p.

Twenty-five Appalachian mountain folk tales. Although this is a juvenile book, the framework surrounding the tales—in which big people and little people gather in the cabins to listen to the tales—gives a good picture of the storytelling mountaineers.

79. *The Jack tales*, told by R. M. Ward and his kindred in the Beech Mountain section of western North Carolina and by other descendants of Council Harmon, (1803-1896) elsewhere in the southern mountains; with three tales from Wise County, Virginia. Boston, Houghton Mifflin, 1943. 201p.

A set of variations on old fairy tales, done in the dialect and surroundings of the North Carolina mountains. These traditional tales are told to the mountain children for entertainment and to keep them amused while they perform such tedious tasks as stringing beans or shelling peas. Although the trappings are strictly southern Appalachian, such familiar figures as Jack in the bean stock and Jack the giant killer appear.

CHILDERS, BUELAH ROBERTS, 1906—

80. "Sairy and the young 'uns." In: Warren, Robert Penn, *A southern harvest; short stories by southern writers*. Boston, Houghton, Mifflin, 1937. p. 195-211.

Sairy Pendergast and her brood of children are in the habit of coming over the hill at dawn to visit and staying till sundown, eating heartily while there and leaving a shambles in their wake.

CLARKE, KATE UPSON.

81. "For Looly." In: *Harper's* 72:429-443 Feb. 1886.

A run-of-the-mill story of a mountain girl's attempt to save money to educate her young sister and of her relationship with a gentleman from a nearby town.

CLAYTON, JOHN BELL, 1906-1955.

82. *The strangers were there; selected stories*. New York, Macmillan, 1957. 214p.

Partial contents: Soft step of the Shawnee, p. 13-24 (Originally published under the title: "I hear the step of the Shawnees" in *Colliers*.)—Silence of the mountains, p. 148-161.—Short ride up the hollow, p. 168-178 (Originally published in *Discovery* no. 5, Pocket Books, 1955.)

Interrelated tales of the Virginia foothill country with Three-mile Mountain at one extreme and Colonial Springs at the other. An area filled with traditions of the Revolution and the Civil War and with numerous members of the Gatemyer, Lowhatter and Dowdysheell clans.

"The soft step of the Shawnee" tells of modern youths who have inherited the land of the Indians and have recently come down from the mountains. They find themselves strangely at odds with the little town. Bored, with no hunting and fishing to occupy their time, they drink moonshine and loll around, waiting for a brawl to develop.

"The silence of the mountains" is a finely-wrought story of a mountain man's unaccustomed trip to town. The little foothill town presents a procedural challenge to Journey as he attempts to sell his hickory nuts to bring in a little cash. The sweat of fear and embarrassment that comes upon him when he goes to buy a flimsy nightgown as a surprise for his wife shows how the mountain man must put inside his natural dignity and modesty when he encounters civilization.

In "Short ride up the hollow," Edard Lowhatter and Sim Gatemyer come of opposite sides of a feud, and when Sim buys a farm bordering on Edard's, Plecker, the local whittler and social commentator, knows it bodes no good. One day as Sim's boy and Edard's boy squat and glare at each other, an apple falls from a tree and hits Edard's boy on the face. His daddy feels obliged to kill Sim. Mountain brutality gently narrated.

COBB, CLAYTON W., pseud. SEE: PATTEN, J. A.

COCKE, SARAH JOHNSON.

83. *The master of the hills; a tale of the Georgia mountains.* New York, Dutton, 1917. 327p.

A long tale, encompassing three generations of Georgia lowland and hill folks, this novel begins in pre-Civil War days. An aristocratic group ventures into the hills, and in the course of events, one of the men marries a mountain girl and is killed shortly afterwards. The bulk of the story is concerned with his grandson who, in the early twentieth century, finds himself in the midst of the many changes being brought about in the mountains by the lumber interests and by more widespread educational facilities. Young Bob's true parentage has been kept secret from him but is revealed just in time to allow him to marry the daughter of an old Georgia family.

COKELEY, HARLIN REX, 1891—

84. *A son of the mountains.* Boston, Chapman and Grimes, 1935. 231p.

The setting of this young adults' novel is Cheat Mountain, West Virginia. Young Darcy, by various money-making schemes, puts himself through high school and later enters the university.

COMSTOCK, HARRIET THERESA SMITH, 1860—

85. *The man thou gavest.* Garden City, Doubleday, Page, 1917. 363p.

An amazing number of sickly men have ventured into the Virginia mountains and come away cured by not very medicinal treatments at the hands of attractive mountain girls. Conning Truedale is sent to the cabin of Jim White, hunter, guide and unquenchable gossip to recuperate. Much of the gossip revolves around Nella-Rose, reputed

to be no-account. When Truedale returns to the cabin one day to find just that young lady surreptitiously trying on his bathrobe! the cure is well under way. He marries her without benefit of preacher, then, called home again, marries his lowland fiancée. Many years and much mental anguish later, he writes a play about Nella-Rose.

86. *A son of the hills*. Garden City, Doubleday, Page, 1913. 409p.

Lost Hollow is filled with folks who had no get-up-and-go to move on to more challenging frontiers. Instead, these people slunk into their hollows, intermarried and lived in sullen acceptance of their fate. Sandy Morley has, fortunately, been born into one of the prouder homes. He begins his attempt at breaking away from the Hollow's stigma by honestly selling berries in the foothills. At last he goes outland, becomes an artist and discovers the interkinships between Hollow and outland that are so common an element in mountain novels.

CONLEY, PHILIP MALLORY, 1887—

87. *The mountain murder*. Charleston, W. Va., West Virginia Pub. Co., 1939. 80p.

Many prominent members of the West Virginia community of Edgemont are transplanted mountain boys. When the president of the local bank, himself a successful mountain man, is found murdered, the inspector sent from New York decides to interview a few mountaineers and learn their code as it applies to justifiable killing. He learns that to protect home and hearth, the mountaineer will kill without thought of the punishment; he gleans this information from the father of the murderer.

CONNELL, EVAN S., 1924—

88. "I come from yonder mountain." In: *Prize stories of 1951; the O. Henry awards*. New York, Doubleday, 1951. p. 78-86.

A somewhat grotesque story of a Carolina hill girl who treks from her home to a nearby town, carrying her dead baby to the doctor.

COOKE, GRACE MACGOWAN, 1863—

89. *The power and the glory*. New York, Doubleday, Page, 1910. 373p.

A Tennessee mountain girl, determined to be independent, moves to a nearby mill town. Conditions in the mills, where long hours and drab surroundings depress the workers mentally and physically, are well drawn. The socialite do-gooders and improvers of the working-class girl are included also. Several subplots make this an exciting though over-romantic work.

COOKE, JOHN ESTEN, 1830-1886.

90. "Moonshiners." In: *Harper's* 58:380-390 Feb. 1879.

Post Civil War era in western Virginia. A hunter, spending a prolonged vacation in the mountains, stays with some not too mountaineerish mountaineers and discovers moonshining operations. It is hard to imagine a sure-enough moonshiner saying, "I am an illicit distiller of spirits in this mountain."

91. "Owlet." In: *Harper's* 57:199-211 Jul. 1878.

A young lawyer, riding through the Virginia mountains, discovers a beautiful girl living in a rude hut with her stepfather. As in many stories of this period, the mountaineer is presented as being on a lower step of civilization, and Owlet is considered eligible for marriage to the lawyer only when it is learned that she is the daughter of quality folks.

- *92. "Peony," by Pen Ingleton [pseud.] In: *Southern Literary Messenger* 18:289- 1852.

A story of the marvelous changes brought about by the introduction of educational facilities to a backward, near barbarian Virginia community.

CRADDOCK, CHARLES ECBERT, pseud. SEE: MURFREE, MARY NOAILLES.

CRIM, MATT.

93. "In Beaver Cove." In: *Century* 42 (n.s. 20) 142-147 May 1891.

The north Georgia hills, as presented by Miss Crim, are full of moonshiners. Ephraim Hurd commits the unpardonable sin and turns informer against his friends.

94. "S'phiry Ann." In: *Century* 33 (n.s. 11) 606-616 Feb. 1887.

S'phiry Ann is firm in her refusal to marry Gabe unless he gives up his distilling. It takes a near capture by government men to convince him, however.

95. "The strike at Mobley's." In: *Century* 50 (n.s. 28) 378-384 Jul. 1895.

The ladies of Deer Creek decide their menfolk are idling away too much time at the local store. In a valiant attempt to assert women's rights, Mrs. Mobley goes on strike.

96. "Zeki'l." In: *Century* 42 (n.s. 20) 720-729 Sept. 1891.

Zeki'l Morgan returns to the mountains after spending time in prison for a crime committed by his brother. In true mountain fashion, his brother then gets him out of a tight scrape.

CRITTENDEN, EDWARD B.

- *97. *The entwined lives of Miss Gabrielle Austin, daughter of the late Rev. Ellis C. Austin and of Redmond, the outlaw, leader of the North Carolina "moonshiners."* Philadelphia, Barclay, 1879. 80p.

Not examined, but the title seems fairly self-explanatory.

CUNNINGHAM, ALBERT BENJAMIN, 1888—

98. *The manse at Barren Rocks.* New York, Doran, 1918. 301p.

Although the manse is located in the mountains of northern West Virginia, the characters are not properly mountaineers. Because the

area is not locked in by mountains, the inhabitants have frequent intercourse with the outside world and do not show the extreme provinciality of the true mountaineer.

99. *Singing mountains*. New York, Doran, 1919. 315p.

A sequel to *The manse at Barren Rocks*. Cunningham continues to dress his mountaineers in store-bought clothes and send them off on box-lunch picnics. These two early works give little hint of Cunningham's later successes with mountaineer characterizations.

100. *Strait is the gate*, by Garth Hale [pseud.] New York, Dutton, 1946. 316p.

A handsome wife is hard to keep tabs on, even in the mountains, and Curt Moden's Leona has a furtive fling with her happy-go-lucky neighbor. It takes the death of the Moden's young son to finally resolve all differences. A distinctly different kind of writing is practiced by Cunningham in this novel than that used in his numerous Jess Roden mysteries. *Strait is the gate* is infinitely more sophisticated.

Among the people of the Kentucky mountains and the surrounding countryside, Jess Roden, sheriff of Deer Lick, is known to be the smartest law man around. A natural detective, equally at ease with taciturn mountain folk and excitable town folk, he untangles many a knotty mystery. As one would-be killer expresses it, "In this case of mine, a shootin' would bring Jess Roden in. Heckety-peck! With the whole country to live in, why does he have to squat right down there at Deer Lick?" (*The killer watches the manhunt*, p. 11). Cunningham creates an exciting situation in each story; his habit is to get right to the murder, usually in the first page, often in the first sentence. The casts of characters include both mountain and town people, but the hero is always Jess Roden, the wiley mountaineer sheriff.

101. *The affair at the boat landing*. New York, Dutton, 1943. 254p.
102. *The Hancock murder case*. New York, Dutton, 1942. 250p.
103. *Death at "The Bottoms."* New York, Dutton, 1942. 285p.
104. *Death haunts the dark lane*. New York, Dutton, 1948. 224p.
105. *Death rides a sorrel horse*. New York, Dutton, 1946. 222p.
106. *Death visits the Apple Hole*. New York, Dutton, 1945. 220p.
107. *The great Yant mystery*. New York, Dutton, 1943. 252p.
108. *The hunter is the hunted*. New York, Dutton, 1950. 223p.
109. *The killer watches the manhunt*. New York, Dutton, 1950. 222p.
110. *Murder at Deer Lick*. New York, Dutton, 1939. 252p.
111. *Murder at the schoolhouse*. New York, Dutton, 1940. 244p.
112. *Murder before midnight*. New York, Dutton, 1945. 221p.

113. *Murder without weapons*. New York, Dutton, 1949. 222p.
114. *One man must die*. New York, Dutton, 1946. 223p.
115. *Skeleton in the closet*. New York, Dutton, 1951. 223p.
116. *The strange death of Manny Square*. New York, Dutton, 252p.
117. *Strange return*. New York, Dutton, 1952. 223p.
118. *Who killed pretty Becky Low?* New York, Dutton, 1951. 222p.

DANFORD, HARRY EDMUND, 1879—

119. *The West Virginian*. New York, H. Vinal, 1926. 300p.

Set in Mingo, West Virginia, and mainly concerned with local mine labor difficulties in Pocahontas County, this novel tells the usual tale of privation in mine camps, 'stilling and shoot-'em-up arguments. The side incidents of country dances and old timers' tall tales ring true and add considerably to the telling.

DARGAN, OLIVE TILFORD.

120. *Call home the heart*, by Fielding Burke [pseud.] New York, Longmans, Green, 1932. 432p.

A sturdy and intelligent North Carolina girl, sensitive to both the beauty and the squalor of her mountain home, finally leaves her husband and family and goes to a mill town with another man. There she engrosses herself in the unhappy conditions of the mill workers. Brief contact with unionism and communism brings out qualities of leadership in this unusual girl, but also makes her yearn to return to the mountains, her husband and a simpler, more open world.

121. *From my highest hill; Carolina mountain folks*. Philadelphia, Lippincott, 1941. 221p.

A revised edition of her *Highland annals*, which includes the eight original stories plus a ninth, "Uncle Hiram's cure."

122. *Highland annals*. New York, Scribner, 1925. 286p.

Contents: About Granpap and trees.—Coretta and autumn.—Serena and wild strawberries.—Sam.—Evvie: somewhat married.—My wild-hog claim: a dubious asset.—Serena takes a boarder.—A proper funeral.

An outlander inherits a group of North Carolina mountaineers along with a piece of land. These vignettes show various mountain types at their unpredictable best. The episodes are constructed with a feeling for the humor present even in touching or sad events.

123. *Innocent bigamy, and other stories*. Winston-Salem, J. F. Blair, 1962. 261p.

Partial contents: Lem Goforth decides, p. 3-38.—The dress, p. 41-47.—Gangway! p. 51-64.—She walked in beauty, p. 89-104.—Love and wardrift, p. 107-134.

Although it is hard to date mountain stories because of the cultural time lag, these seem to be set in the period following the first World War. The return of soldiers to the North Carolina mountains, the growth of mill towns and the interest of outsiders all add to the mountaineers' confusion. Each story ends in an ironic little twist, sometimes effective, more often not.

124. *A stone came rolling*, by Fielding Burke [pseud.] New York, Longmans, Green, 1935. 412p.

A continuation of her *Call home the heart* which brings Ishma and Britt back down to the mill town. Primarily an idealistic story, concerned with the need for solidarity and with the miserable conditions in the North Carolina cotton mills, the novel stresses the important part the mountaineers' spirit plays in asserting workers' rights.

DAVIS, REBECCA BLAINE HARDING, 1831-1910.

125. "A silhouette." In: *Harper's* 67:622-631 Sept. 1883.

A school teacher, newly arrived in the southern mountains, finds herself in the center of an old feud and a raging yellow fever epidemic. She stays to see the feud ended at last.

126. *Silhouettes of American life*. New York, Scribner, 1892. 280p.

Partial contents: At the station, p. 1-20.—A wayside episode, p. 145-171.—The end of the vendetta, p. 193-217.—The Yares of the Black Mountains, p. 239-268.

The border mountains of Virginia, North Carolina and Tennessee provide the background for these stories that usually bring city people into the highland areas. The natives are shown as a uniformly stalwart but rather dismal group.

DAZEY, CHARLES TURNER, 1855-1938. SEE UNDER: MARSHALL, DAVIS EDWARD.

DEAL, BORDEN, 1922—

127. *Insolent breed*. New York, Scribner, 1959. 433p.

Shade Motley, fiddlin' fool of a Tennessee mountaineer, comes down to a pious valley town and throws its hymnless Sunday morning quiet into turmoil. He stays to marry the school teacher and raise a quintet of fiddlin' and string pickin' children. Two generations of religious music haters can't daunt Shade's enthusiasm.

DICKSON, SALLIE O'HEAR.

128. *Reuben Delton, preacher; a sequel to The story of Marthy*. Richmond, Va., Presbyterian Committee of Publication, 1900. 296p.

Reuben and his wife, Marthy, have a simple, almost bludgeoning sort of faith that enables them to think of their North Carolina mountain parishioners as unfortunates who need only understanding and patient teaching to be led from their backward condition into gainful Christian living. A placid story filled with sudden kneelings to pray and uncouth men who are moved to repentance by the hug of an innocent baby.

DORRANCE, ETHEL ARNOLD SMITH, 1880—

129. *Flames of the Blue Ridge*, by Ethel and James Dorrance. New York, Macaulay, 1919. 342p.

In an attempt to escape the flames of compulsive drinking, city bred artist Calvin Parker chooses the most colorless sounding town in the Blue Ridge—Dismal Gap—as a spot for shaking his demon. Upon his arrival he finds the place is far from dismal; from the red clay to the lively, red-headed Vernaluska, it teems with color. And there is moonshine a-plenty for any ambitious sinner. But Cal knows he must reform to win his girl, and at last he controls his flame so it becomes “blue—true blue.”

DORRANCE, JAMES FRENCH, joint author. SEE: DORRANCE, ETHEL ARNOLD SMITH.

DOS PASSOS, JOHN, 1896—

130. *Adventures of a young man*. Boston, Houghton, Mifflin, 1938. 322p.

The fervor of the twentieth century's third decade communism touches even the miners in the southern mountains (probably West Virginia or Kentucky). For a brief time the young man of Dos Passos' story tries to help improve the miners' lot by encouraging them to organize. The scenes and people are well drawn and, although the episode is only a small part of the total novel, the author has caught the essence of mountain coal camp existence.

DROMGOOLE, WILL ALLEN, pseud. SEE: DROMGOOLE, MISS WILLIAM ALLEN.

DROMGOOLE, MISS WILLIAM ALLEN, d. 1934.

131. *Cinch and other stories; tales of Tennessee*. Boston, D. Estes, 1898. 362p.

Partial contents: Cinch, p. 11-62.—The leper of the Cumberlands, p. 63-87.—A humble advocate, p. 288-318.—Tappine, p. 319-362.

In these stories of Tennessee mountaineers, Miss Dromgoole drums on the theme of mountain woman's hard lot in life. Be it drinking, callous husbands, the lack of a right to vote, hard-hearted lovers or wholesale deaths in the family, the mountain girls have a mean row to hoe. While the men go helling around, the women are expected to stay home and tend to the housework. No doubt a somewhat biased account of post-Civil War life.

132. “Fiddling his way to fame.” In: *her Heart of Old Hickory, and other stories of Tennessee*. Boston, Estes and Lauriat, 1895. p. 39-72.

The governor of Tennessee reverts to the accents of his youth and tells of the influence of hill living and his little mountain mother on his later successes in life.

133. *A moonshiner's son*. Philadelphia, Penn Pub. Co., 1898. 337p.

Joe has "no mammy, [and] worse than no daddy." As son of a Tennessee moonshiner, he is forced to work at the still and help evade revenue officers. The kindly settlement store-keeper takes an interest in him and teaches him several homely virtues. After a few misadventures with the law, Joe has a chance to leave the mountains and acquire an education. He carries with him his rugged independence and his complete honesty, two characteristics he seems to have maintained in spite of his ne'er-do-well father. A very pious, unexciting story.

134. *The sunny side of the Cumberland; a story of the mountains*. Philadelphia, Lippincott, 1886. 438p.

A group of city folk go adventuring in the east Tennessee mountains and encounter a number of the natives whom they speak of as "full-blooded mountaineers" as one might speak of full-blooded guernseys. Amused disdain is the adventurers' most frequent reaction to the backwoods society. They arrive at a rustic mountain resort and are in their own element again, but they then continue their travels, visiting scenic wonders, coal mines and iron works.

DYKEMAN, WILMA.

135. *The tall woman*. New York, Holt, Rinehart and Winston, 1962. 315p.

After the Civil War, Mark McQueen, embittered by his experiences and especially by the fact that he was betrayed to the enemy by a neighbor, moves his family farther into the Virginia hills. The ease with which even educated people can regress when isolated from a community influence is made evident as the McQueens struggle to live and educate their children and maintain a certain amount of culture.

EBBS, ELOISE BUCKNER.

136. *Carolina mountain breezes*. Asheville, Miller Press, 1929. 213p.

Goodie-goodie Mable sets out primly to educate herself in the wicked city, and amuses herself by telling her new friends of the virtues of mountain living. More hot air than mountain breeze.

EDMUNDS, MURRELL, 1898—

137. "Home to our mountains." In: his *Red, white and black; twelve stories of the south*. New York, Ackerman, 1945. p. 126-153.

"Mountain people are the most hospitable people on earth," Richard Morton's uncle tells him as he sets off for a rest in the Virginia Blue Ridge. Morton arranges to stay with tenant farmers on his uncle's land, and finds himself in the middle of a horror show filled with idiocy, incest and cruelty. Told with an understanding of at least one sort of mountain dweller.

EDWARDS, HARRY STILLWELL, 1855-1938.

138. "An idyl of 'Sinkin' Mount'in." In: *Century* 36 (n.s. 14) 895-907 Oct. 1888.

Ezekiel sets off to court a recent widow who is reportedly yearning for him. En route he learns that she has married an outlander. Poor Ezekiel seems an all-time loser until Dorinda finally convinces him to marry her.

EGGLESTON, GEORGE CARY, 1839-1911.

139. *Irene of the mountains; a romance of old Virginia*. Boston, Lothrop, Lee and Shepard, 1909. 437p.

Col. Hargreaves, candidate for the governorship, travels into the mountains to do some electioneering. While there he meets two interesting mountain characters: Irene, sensitive, semi-educated daughter of an old friend, and Judy Peters, mountaineer political whip. The sketches of Judy are well done; the novel is otherwise a weak, romantic treatment of the mountain-girl-makes-good-in-society theme.

ELLIOTT, SARAH BARNWELL, 1848-1928.

140. *The Durket sperret*. New York, Holt, 1898. 222p.

There are some things worse than peddling, and to Hannah Warren, marrying Si Durket is one of them. Both cousins are full of the Durket spirit, and orphaned Hannah would rather sell apples and potatoes to pay someone to do her plowing than have Si support her. The author at times seems unfamiliar with mountain idiom as when she describes the cabin as having "a lobby, a loft and two piazzas."

141. *Jerry*. New York, Holt, 1891. 473p.

At one point in the story, Jerry says, "I dunno nothin'," and that pretty well characterizes him. When his father's cruelty finally kills his mother, Jerry doesn't realize that she is dead or what death is although he helps bury her. Later a more knowing acquaintance assures him he did right to pile brush on her grave. Taken under the wing of a kindly doctor, Jerry apparently has an injection of intelligence. Within the space of a few pages, he has taken an active interest in land speculation and the rights of laborers, and is writing articles for the local papers. Quite a bit of the action is out of the hills, and the story is hopelessly melodramatic and is thick with dialect.

ERSKINE, EMMA PAYNE, SEE: ERSKINE, PAYNE.

ERSKINE, PAYNE, 1854-1924.

142. *A girl of the Blue Ridge*. Boston, Little, Brown, 1915. 401p.

Near a North Carolina Blue Ridge community that has no other name than "the settlement" and few of whose inhabitants can either read or write, Daniel McEwen finds a mountain waif, clutching a new-born, now motherless brother. Daniel knows Lury Bab's family to be a bad one, and he also knows that he once loved the mother of these two children. When he learns that the cruel treatment meted out by Lee Bab was the cause of her death, he follows the elemental

ways of the mountains and kills Bab. Outsiders begin to infiltrate the secluded area: two men acting as advance agents for a new highway; two primish New England ladies open a school. Slowly civilization and order catch a foothold here.

143. *The mountain girl*. Boston, Little, Brown, 1912. 312p.

A victorian novel in which a North Carolina mountain girl marries a Canadian doctor. The beginning, while romantic, still manages to give a picture of mountain life and of interesting characters. Later the plot loses its grip and the doctor goes abroad, is made a lord and is joined by his backwoods wife who makes an amazing adjustment to her new surroundings.

ESSARY, JOHN THURMAN, 1855—

144. *Tennessee mountaineers in type; a collection of stories*. New York, Cochrane Pub. Co., 1910. 110p.

Contents: In contempt of court.—His first case.—Died a bornin.—An eye for business.—Young America.—A dying request.—The Jew merchant.—His pet sermon.—Wanted to see a real live editor.—Inquired the way to Jones.—The moonshiner diplomat.—Married according to law.—Mr. Boozer.—Took up collection for foreign missions.—He lived the simple life.—An indiscreet juror.—The Samboes.—The wag of town.—He grew poetical.—Poet no. 2.—A modern horse jock.—The power of oratory.—Dr. Banks first call.—A Dago organ-grinder in court.—“Who hit Billy Patterson?”—Amen Bill Jones.—Little president.

Some stories “illustrative of the real life of some of the funny and quaint characters that inhabit that portion of God’s vast domain known as East Tennessee” (the author). Character sketches rather than stories; anecdotal in form and mostly humorous.

EWELL, A. M.

145. “An echo of battle.” In: *Atlantic* 69:218-231 Feb. 1892. Northern Virginia mountaineers in the Civil War.

FAIRFAX, LINA REDWOOD.

146. “Hicketts’ Hollow.” In: *Century* 20:758-766 Sept. 1880.

A jealous mountain woman tries to keep track of her wandering husband and is cruelly punished.

FAULKNER, WILLIAM, 1897-1962.

147. “A mountain victory.” In: *Saturday Evening Post, The Post reader of Civil War stories*, ed. by Gordon Carroll. New York, Doubleday, 1958. p. 184-207.

A homeward-bound Mississippi gentleman and his servant stop at a Tennessee mountain cabin. A Faulknerian treatment of the mental conflict between the southerner and the unionist mountaineer.

FENOLLOSA, MARY McNEIL, d. 1954.

148. *Christopher Laird*, by Sidney McCall [pseud.] New York, Dodd, Mead, 1919. 338p.

James Gaither, son of a Civil War impoverished lowland Virginia family, marries Leezer Laird of Painter's Bald. Soon the remnants of the Laird family—Ossie and Chris—move down to the valley also. Chris does not take to town living with any enthusiasm until he is allowed to care for a small garden at the rear of the boarding house.

FIELD, HOPE.

149. *Stormy present*. New York, Dutton, 1942. 253p.

A highly inaccurate account of life in and out of the West Virginia hills. The heroine speaks in an archaic dialect of her own invention and progresses rapidly from innocent mountain girl to slightly neurotic city wife. There is a liberal sprinkling of home cures and interesting recipes throughout the diary-like ramblings.

FORD, JEAN.

- *150. *I'll walk to the mountain*. New York, Greenberg, 1936. 253p.

The *New York Times* calls this story of a Greenwich Village girl who hitch-hikes to the Tennessee mountains and becomes involved with the natives "an unpretentious little story, enlivened with a couple of melodramatic incidents."

FORT, JOHN PORTER, 1888—

151. *God in the straw pen*. New York, Dodd, Mead, 1931. 234p.

The hill country of Georgia is the scene of this blow-by-blow description of a Methodist revival meeting. Isham Lowe, an evangelist "insatiable in his love of power over the souls of men," draws to his pen of repentance a good cross section of back country Georgia. His sermon and the description of the resulting mass hysteria are most convincingly reproduced. A spare but well-wrought plot ties the various elements of the story neatly together.

FOX, JOHN WILLIAM, 1862-1919.

152. *Christmas eve on Lonesome, and other stories*. New York, Scribner, 1904. 234p.

Contents: Christmas eve on Lonesome.—The army of Callahan.—The last Stetson.—The pardon of Becky Day.—A crisis for the guard.—Christmas night with Satan.

War and peace, feuds and furriners figure in these stories of the Kentucky mountains, told in Fox's familiar, romantic style. "Christmas night with Satan" is the only bluegrass story in the group.

153. *A Cumberland vendetta, and other stories*. New York, Harper, 1895. 221p.

Contents: A mountain Europa.—A Cumberland vendetta.—The last Stetson.—On Hell-fer-Sartain Creek.

Four stories in which the same Kentucky characters become now figure, now background. Feuds predominate in the subject matter.

154. *The heart of the hills*. New York, Scribner, 1913. 396p.

The usual Fox ingredients of feuding families, "fotched on" bluegrass folk who become involved in the mountaineers' lives, very

young love and over-fierce loyalties are sifted together in slightly different order than in his other novels, but come out, as usual, with all difficulties neatly resolved or conveniently disregarded.

155. *"Hell fer Sartain," and other stories.* New York, Harper, 1897. 118p.

Contents: On Hell-fer-Sartain Creek.—Through the gap.—A trick o' trade.—Grayson's baby.—Courtin' on Cutshin.—The message in the sand.—The senator's last trade.—Preachin' on Kingdom-Come.—The passing of Abraham Shivers.—A purple rhododendron.

A group of short sketches which alternate between humor and sentimentality in their themes. While the details of Kentucky mountain existence are carefully depicted, Fox seems to have little perceptivity in analyzing the personality of the mountaineer.

156. *In Happy Valley.* New York, Scribner, 1917. 229p.

Contents: The courtship of Allaphair.—The compact of Christopher.—The Lord's own level.—The Marquise of Queensberry.—His last Christmas gift.—The angel from Viper.—The pope of the Big Sandy.—The goddess of Happy Valley.—The battle-prayer of Parson Small.—The Christmas tree on Pigeon.

Light-hearted stories in which accuracy is often sacrificed for humor, and the mountaineers lose dignity, sometimes to the point of looking ridiculous.

157. *The Kentuckians.* New York, Harper, 1898. 227p.

A story of mountaineer and bluegrass men in politics. The backwoods legislator, in the process of being refined and polished, sighs in vain over the lady of quality. Occasionally a good descriptive bit creeps through the romanticism.

158. *A knight of the Cumberland.* New York, Scribner, 1906. 158p.

Another example of Fox's recurring theme of contact and contrast between civilization and isolated mountain area. A delightful city girl and her two companions venture into the Cumberlands, derive enormous innocent enjoyment from the mountaineers and stumble into a fracas (between the police guard and a native known as the Wild Dog) which ends in a medieval tournament.

159. *The little shepherd of Kingdom Come.* New York, Scribner, 1903. 404p. Dramatized in 1916 by Eugene Walter.

An orphaned mountain boy leaves his home on Lonesome shortly before the Civil War. Eventually he wanders to the bluegrass country where he discovers he is related to people of quality. Typical Fox.

160. "Through the Bad Bend." In: *Harper's Weekly* 41:1257-1260 Dec. 18, 1897.

A group of bluegrass travelers pass through rifle-infested country with some trepidation.

161. *The trail of the lonesome pine.* New York, Scribner, 1908. 422p. Dramatized in 1912 by Eugene Walter.

The classic romantic tale of mountain-born June Tolliver and outlander Jack Hale. June is discovered by Jack, sent to the outside world, educated and refined. She returns to the mountains and is

dissatisfied. A feud further complicates her already divided loyalties. As might be expected, all difficulties are finally cleared away in the shadow of the lonesome pine.

FRANKLIN, JAMES RUTHERFORD.

162. *In the path of the storm*. New York, Dutton, 1927. 317p.

Arthur Chandler is, commendably enough, working his way through college by peddling aluminum wares, when he has the misfortune of running out of gas in a godforsaken stretch of the Virginia Alleghenies. Chandler's first encounter is with taciturn Lebeddy Hadder. Ancient Lebeddy reluctantly invites the stranger to stay with her family. Her son, Achilles Hadder, is the self-appointed leader in this part of the country, runs a profitable still, and tolerates but does not pretend to notice the visitor. Arthur becomes friendly with Dan, the sincere, kindly son and Daisy, the crude, somewhat bovine daughter of Achilles. A convincing story, making use of the familiar theme of the innocent stranger who is suspected of informing on the family moonshine operations. Granny Lebeddy's dry, wispy form flits through the story—now humorous, now horrendous. The un-earthliness of a mountain storm is effectively used as the finale.

FRANKLIN, NORA C.

163. "The fiddle told." In: *Lippincott's* 57:720-724 May 1896.

When the governor receives a fiddle and a crude letter from a prisoner his mind goes back to his own mountain boyhood and the "clean, humble living; the unassuming, pastoral life of the Southern mountaineer, companioned of nature, simple, fearless, brave. . ." He releases the prisoner; a real tear-jerker.

FURMAN, LUCY, d. 1958.

164. "Christmas tree on Clinch." In: *Century* 85 (n.s. 63) 163-171 Dec. 1912.

When the "quare women" have a Christmas party and both the Talberts and the Goodloes arrive, an old feud threatens to break out. By appealing to the men's chivalrous bent, a fight is averted, and the war finally ended.

165. "The course of true love; Kentucky mountain sketch." In: *Century* 84 (n.s. 62) 498-504 Aug. 1912.

'Lige and Philip vie for the attentions of Dilsey Warrick. 'Lige has a decided advantage in having fifteen years and a father who owns a store on his side. In the ensuing feud, Philip shoots himself in the leg, thus winning the sympathy of the indecisive Dilsey.

166. "The day's work; a story of Troublesome Creek." In: *Outlook* 124:279 Feb. 18, 1920.

A story, later incorporated (in slightly different form) into her *The glass window*, telling of Dr. Helm's journey to the mountains to join the school teachers and of his experiences with the local granny woman who dispenses medical care.

167. *The glass window; a story of the quare women*. Boston, Little, Brown, 1925. 287p.

A sequel to her *The quare women*. The "scene . . . is laid in the opening years of this century at the founding of the Settlement School at Hindman [Kentucky] . . ." (p. 2) The mountain community continues to progress; a school is built, and Aunt Ailsie at last gets a glass window for her cabin.

168. "Hard-hearted Barbary Allen." In: *Century* 83 (n.s. 61) 739-744 Mar. 1912.

Hard-hearted Beldora Wyant allows two boys to battle for her hand. When one is in the grave and the other in Frankfort, she comes to the school and renews her flirting.

169. "Little Lowizy." In: *Atlantic* 136:347-358 Sept. 1925.

Incorporated into her *The quare women*.

170. *The lonesome road*. Boston, Little, Brown, 1927. 316p.

Young Jared, grandson of a hardshell Baptist preacher, strives to acquire an education—first in a primitive Kentucky mountain school and later at college. He sees something of the world in school and during the first World War, but he returns to his home. An unexaggerated picture of mountain folk.

171. "The most knowingest child (Doings on Perilous)." In: *Century* 85 (n.s. 63) 763-769 Mar. 1913.

A preliminary tale (later expanded in *The glass window*) of Lowizy, eager scholar and victim of tuberculosis who, despite the efforts of the teachers to have her cared for, dies in her Kentucky mountain home. A good presentation of the superstition and medical ignorance present at that time.

172. *Mothering on Perilous*. New York, Century, 1910. 310p.

The narrator, a social worker in a settlement school, tells, by means of letters, of her attempts to educate and civilize a dozen boys who board at the school. The teacher and her boys are mutually shocked by each other's crudities and peculiar customs (the family of one of the boys is involved in a feud) but eventually they learn to understand each other.

173. "Out by ox team." In: *Outlook* 133:655-658 Apr. 11, 1923.

One of the "quare women" rides out of the valley by ox cart, and on the long trip is shocked to learn there are stills in her hills. Along the way she takes part in a funeral ceremony and at last is able to get a ride in a faster conveyance—after the driver has hefted her to be sure she won't overburden his team.

174. *The quare women; a story of the Kentucky mountains*. Boston, Little, Brown, 1923. 219p.

In the early days of organized social work, a group of women camp out in Knott County, Kentucky, and try to bring a semblance of civilization to the mountains. A famous feud is suspended while the women are there. The natives become interested in providing a school, and they adopt some of the other suggestions offered to improve their daily lives. The story is at its best when the characters are being presented in a humorous light, poorest when it is advocating social education of the mountaineers.

175. "The Scarborough spoons; a story for English and Americans." In: *Century* 85 (n.s. 63) 126-135 Nov. 1912.

Aristocratic Emily Scarborough finds a family of her relatives landlocked in the hills of Kentucky. Anxious to strengthen ancient family bonds, she sends precious heirloom spoons to the Kentucky Scarboroughs and later rides into the mountains and forms a closer friendship with them.

176. *Sight to the blind*. New York, Macmillan, 1914. 92p.

Dalmanutha takes her blindness as a personal thrust against her from the hand of God. When the "fotched on" teachers are able to explain to her that with proper medical attention her cataracts can be removed, they have won an easy point for education and scientific progress. Aunt Dally becomes an enthusiastic convert, and while she's about it, gets a new set of teeth too.

177. "Uncle Tutt's typhoids." In: *Atlantic* 136:473-480 Oct. 1925.

Incorporated into her *The quare women*.

FURR, WILLIAM R.

178. *Tomorrow achieved*. Kansas City, Mo., Chapman, 1946. 331p.

Kentucky is the scene of this belabored story of the slap and tickle activities in a coal mine where men and women work together. The background details of mining and of conditions in the camp are dull though undoubtedly accurate. Uninspired writing rounds out a uniformly poor novel.

GARTH, JOHN, pseud.

- *179. *Hill man*. New York, Pyramid, 1954. 190p.

"Rooted in the Kentucky hills, this forceful novel portrays an earthy people whose elemental passions gave rise to violence and desperate desire." (Book jacket, quoted in Woodbridge, "Kentucky novel:1951-5.")

GEORGE, FRANCIS.

180. *The only Nancy; a tale of the Kentucky mountains*. New York, Revell, 1917. 245p.

A real melerdramar of the "I'll pay the rent" variety. Artist Graham McFarlane takes his paints and easel to the mountains and discovers a delightful, if rough-spoken, Psyche there. McFarlane gives Nancy money to pay off the family mortgage, and also suggests to her that she probably is not really the daughter of the crude couple with whom she lives. Finally it is learned that Nancy was stolen as a baby from her carriage at a North Carolina mountain resort by the mountain man who has posed as her father. Newspaper notices are run, Nancy's real parents are located; Nancy in the meantime has cleaned up her speech and manners, and all ends merrily. (There is a repetition of the "Jesus died for all mankind" anecdote—see Barton, *Life in the hills of Kentucky*—this time applied to ol' man Kyan.)

GIELOW, MARTHA SAWYER, 1854-1933.

181. *The light on the hill; a romance of the southern mountains.* New York, Revell, 1915. 250p.

The rather informal marriage of a lowland aristocrat and a mountain girl is followed by the birth of their child, Sal, and the death of the girl, Sary. When Donald learns of the tragic death of his young wife (he has been away at school for several years and out of touch with his family) he launches into a campaign to educate Sal, bring enlightenment to the mountains and champion the cause of the backward. The story gets a little out of hand when Donald is elected governor on the strength of a case in which he defends an old mountaineer. The Boy Scouts, a diphtheria epidemic and an invasion of agricultural experimentalists further burden an already full plot.

182. *Old Andy, the moonshiner.* Washington, W. F. Roberts, 1909. 46p.

Old Andy has been hoarding his moonshine profits to send his little granddaughter, Sal, to the mission school. The kindly old mountaineer has been successfully evading revenue men for years, but when Sal goes off to school, they catch him. An impassioned plea by a sympathetic lawyer saves Andy from a turn in the penitentiary. Admittedly written to arouse interest in and donations to the Southern Industrial Education Association.

GILES, HENRY EARL.

183. *Harbin's Ridge.* Boston, Houghton Mifflin, 1951. 233p.

A sensitive story of two boys, one the son of Mark Harbin, the other Mark's illegitimate son, growing up in the Kentucky foothills at the turn of the century. Although the usual trappings of corn liquor, country dances, mountain schools and marginal living conditions are present, they form only a background against which the characters stand out as well-drawn, human mountain people. The feeling of dialect is caught without much of it actually being used.

GILES, HENRY, SEE ALSO: GARTH, JOHN, pseud. of HENRY and JANICE HOLT GILES.

GILES, JANICE HOLT, 1905—

184. *The enduring hills.* Philadelphia, Westminster Press, 1950. 256p.

Hod Pierce, having gradually increased his knowledge of the world beyond the ridge, decides he will settle in Louisville with his city-bred wife. A few years of conforming to the post-World War II scramble for money and position convince him to return to the mountains. The plot is rather overdone, but there is a sympathetic sketching of hill life and the feeling a sensitive native has for his home country.

185. *Miss Willie.* Philadelphia, Westminster Press, 1951. 268p.

A continuation of *The enduring hills* brings Mary Pierce's aunt to the ridge to teach at the one-room school. Miss Willie's Texas back-

ground has hardly prepared her for the backwoods life. Her lust for cleanliness, order and indoor plumbing work against her in her attempts to understand the local mores. A simple story, suitable for younger readers, this novel presents the familiar facets of Kentucky life: the firm traditionalism, the noisy and sweaty merrymaking, small-time stilling, dirt, hard work and simple faith in God. Miss Willie has not encountered some of these foreign elements before, and she has hard going, but patiently, the mountaineers educate her.

186. *Tara's healing*. Philadelphia, Westminster Press, 1951. 253p.

Mary, Hod and Miss Willie take in a neurotic, ex-army friend of Hod's to attempt a mountain cure. In the mountain community, Tara encounters the Brethren in Christ, a small religious group. The sect had been established in Adair Co., Kentucky, as a missionary venture. A trite tale in which Tara, by good fortune a doctor, saves the community from an epidemic. He also learns that one of the Brethren has a father who is an escaped murderer. The cure is brought about when Tara helps capture the old man, becomes a part of the mountain community and marries a good mountain woman.

GILES, JANICE HOLT. SEE ALSO: GARTH, JOHN, pseud. of HENRY and JANICE HOLT GILES.

GILL, GEORGE CRESWELL.

187. *Beyond the bluegrass; a Kentucky novel*. New York, Neale, 1908. 223p.

Land enterprises bring Edward Singleton to mountain territory, and he finds that the people here include both the best and the meanest on earth with few milk-and-water inbetweeners. Singleton wisely chooses a mountain man to do the necessary surveying, and his surveyor is nimble-witted enough to be able to work his boundaries quietly around Widder Moseley's still and other such obstructions to peaceful land negotiations. None of the antagonisms usually aroused by the advent of the railroad develops; the story does little but praise the upright mountain folk and the man who helps bring in civilization.

GIVENS, CHARLES C.

188. *All cats are gray*. Indianapolis, Bobbs-Merrill, 1937. 359p.

In his youth Steve Clark comes to east Tennessee from the coal mines of West Virginia and is adopted into the home and eventually into the law practice of Jed Turner. Primarily a story of the town milieu of Tirus, Tennessee, the novel is also thickly interwoven with more rural characters and motifs. The mystery theme of an old, unsolved murder runs through this well-developed, exciting tale.

189. *The devil takes a hill town*. Indianapolis, Bobbs-Merrill, 1939. 306p.

A self-made preacher in the Tennessee hills meets up with God, more familiarly known as Mr. Peebles, and the devil, called Mr. Hooker. Together they look at the evil accumulating in and around the little town of Lees. Most of the people have gone soft with charity and relief and have plenty of time for mischief. This wonderful fantasy ends as Mr. Peebles floods the valley and takes a few

of the sinners along the Glory road with him. Arriving in heaven, they find the W.P.A. has already set up headquarters there. Dramatized and presented in New York, 1946.

190. *Doctor's pills are stardust*. Indianapolis, Bobbs-Merrill, 1938. 314p.

A fine story of the iron and soft coal region of east Tennessee. The setting is a dying village, full of poor whites, proud hill folk and a few "aristocrats." Among the last is the local doctor, poorly trained but greatly respected, who hates to see the town turning into a ghost town. His small but almost unattainable hopes for a healthy and prospering town are related with humor and skill.

GOWEN, EMMETT, 1902—

191. *Dark moon of March*. Indianapolis, Bobbs-Merrill, 1932. 335p.

A Tennessee tenant farmer and his young wife experience the hardships usual in the mountains. Later they move to the lowlands where Andrew becomes involved and eventually caught in a moonshining project. Freed from jail, he plods back to the mountains without much hope.

192. "Fiddlers on the mountain." In: *Today's literature; an omnibus of short stories* . . . New York, American Book Co., 1935. p.104-114.

A mountain fiddle-player's neighbors consider him to be mysterious and snobbish. When they come to whip him, they are frightened away by weird music coming from the cabin—actually music played by his son to drown out the sound of the whip.

193. *Mountain born*. Indianapolis, Bobbs-Merrill, 1932. 307p.

A fiddle-playing youth called Fate is the hero of this Tennessee mountain story. A number of folk incidents are woven into the larger tale of Fate's courting of Nearer-my-God-to-Thee Fields. An evenly written novel, *Mountain born* presents life in the hills as it was in the late 1920's.

194. *Old Hell*. New York, McLeod, 1937. 178p.

The group of vulgar, white-trashy natives (reportedly Tennesseans) romping through this story has no real relationship with true mountaineers. A poor story, poorly told and inaccurately setting forth speech and habits of mountaineers.

GREEN, MARY.

195. *Honeysuckle Hill; a hillbilly makes the grade*. New York, Exposition Press, 1961. 202p.

This is the sort of story that strengthens the stereotyped image of the hill dweller. Our mountain Cinderella gets off to a flying start with a shot-gun wedding and continues in the same vein by moving to Chicago where she is dressed in city finery and becomes, so to speak, the hit of the whole big party. When her marriage doesn't work out, her husband has it annulled, and she quickly remarries. The happy couple then returns to the hills for the sugar-sweet finale.

GREENE, Nanci Lewis.

196. *Nance; a story of Kentucky feuds*. Chicago, F. T. Neely, 1893. 257p.

A bitter feud between two Kentucky families, the Anos and the Modreds, at last becomes so bloody that the militia is called to go into the mountains. The romantic interest, as is usual in feud novels, is provided by a son of one of the factions and a daughter of the other. This feud is so far-reaching that two relatives in West Virginia also feel the repercussions. All turns out well—the evil are killed or punished, the lovers united, and those too young for romance are sent off to school.

GREER-PETRIE, CORDIA.

197. *Angeline of the hill country*. New York, Crowell, 1925. 181p.

Contents: Angeline in Louisville.—Angeline steps out.—Angeline "doin' society."—Angeline visits the bluegrass.—Angeline "gits an eyefull."—Angeline takes a joy ride.—Angeline in Chicago.—Angeline "jines the choir."

A set of eight monologs delivered by Angeline, a Kentucky backwoods matron who encounters the wonders of civilization in various outland places. A cross between Mrs. Malaprop and Lum-and-Abner might have produced Angeline's speech patterns; her amazement at elevators ("I wus so skeart my heart riz right up in my mouth, and if you'll believe me thatar little room riz too.") swimming pools ("if all them folks wan't in a-warshin' together, men and wimmen.") and the other modern contrivances is all her own.

GREY, KATHARINE.

198. *A little leaven*. Philadelphia, Lippincott, 1922. 304p.

The usual items arranged in the usual order create a fairly predictable mountain novel. An outlander marries a Kentucky girl, takes her to the city with him, learns her father is a moonshiner. The girl runs back to her old home, the father is arrested, some missionaries arrive. There are a few naturalistic scenes, especially those in which Stanley squirms in extreme discomfort at the backwoodsiness of his new wife. During her short stay in more civilized parts, Ailsie has had a few voice lessons; when her husband fails her, she goes on a European concert tour. After a separation lasting many years, she and her husband are reunited on the last page, amid a plethora of mountain scenery.

HAGAN, FRANCIS J.

- *199. *A mountain exile; the story of a Kentucky feud*. Cincinnati, S. Rosenthal, 1899. 251p.

Bluegrass man ventures into feud country.

HALE, GARTH, pseud. SEE: CUNNINGHAM, ALBERT BENJAMIN.

HALL, ELIZA CALVERT, pseud. SEE: OBENCHAIN, ELIZA CAROLINE CALVERT.

HAMILTON, BETSY, pseud. SEE: MOORE, IDORA McCLELLAN.

HAMILTON, LILLIAN OPAL.

200. *Zeb Harkins*. New York, Vantage, 1952. 127p.

Zeb rides into the Blue Ridge (Virginia) mountain community where he is to teach school and is immediately taken under the wing of the Moore family. He is impressed by their friendliness and takes a lively interest in their daughter and in their still. To help both causes along, he has a private phone system installed for chatting with Delletha and for warning the boys in the cave in case the government men should arrive unexpectedly. Despite the modern means of communication, the boys are caught. Zeb's dealings with the daughter are more successful, however. In resume, the story sounds quite humorous, but it is told very seriously.

HAMNER, EARL.

201. *Fifty roads to town*. New York, Random House, 1953. 312p.

When a traveling preacher opens his revival in a Virginia hill town, he stirs up an unbelievable amount of sin and misery that has been lying there barely under the surface. Such a large serving of depravity in such a small caldron makes the work somewhat unpalatable. A few characters—old Sabbathas who converse directly with God, for one—are worth knowing, but most are merely caricatures of hill people.

202. *Spencer's mountain*. New York, Dial, 1962. 247p.

The Spencers have held on to their little piece of Virginia mountain land although their neighbors have all sold out to lumber companies. In spite of the proximity to Charlottesville (28 miles) and such modern conveniences as indoor plumbing, the Spencers remain rustic and clannish. They are, however, eager for their son to receive a university education but are rather dubious about sending him into city surroundings. Reasonably good insight into the way in which mountain areas are moving outward with improved communications. The motion picture (1963) bearing the same title was, unfortunately, set in the Teton Mountains.

HANNUM, ALBERTA PIERSON, 1906—

203. *The gods and one*. New York, Duell, Sloan and Pearce, 1941. 272p.

A deft and imaginative telling of the old story of mountain girl betrayed by city visitor. Young Darby and her woods colt, shunned by the Meadows community, join forces with Squire Larks, his three wives and his thirty-odd children at Larks Gap. A fair amount of mountain lore and backwoods life is accurately portrayed in spite of the far-fetched plot. Sprightly writing saves the book from being sordid.

204. *The hills step lightly*. New York, Morrow, 1934. 280p.

The tale of Deborah Deane's life from her lonely post-Civil War childhood with a widowed mother, through an emotionally eventful life to her old age. An interesting background of witch lore, mountain humor and the detail of everyday life rounds out a conventional plot.

205. *Roseanna McCoy*. New York, Holt, 1947. 256p.

A fictional account of the Hatfield-McCoy feud. Primarily it is the story of the meeting of Roseanna and Jonse at the election picnic and of their wild ride from Kentucky to West Virginia. A very philosophical Roseanna is presented, and little is told of the bloody events of the lengthy feud except the occurrences immediately following the ill-advised flight of the couple.

206. *Thursday April*. New York, Harper, 1931. 285p.

An unembellished story of the hard but typical mountain existence of Thursday April and her family. A restrained use of dialect and scenic background makes this a naturalistic and enjoyable work.

HARBEN, WILLIAM NATHANIEL, 1858-1919.

William Harben's stories of the north Georgia uplands tell of the relationships between hill folk, the poor farmers and the town dwellers. The mountaineers come forth as humorous, rather clever bumpkins who help save the day for their more citified friends and neighbors. Very mediocre plots with romance and the daily vicissitudes of marginal living—social and economic—as common ingredients and dialect which is more often visual than auditory (i.e., heer for hear) are the rule in Harben's works.

The hill country here is of a gentler nature than the more rugged country farther north, and the people who live in these hills mingle rather freely with their lowland neighbors.

207. *Abner Daniel*. New York, Harper, 1902. 311p.
 208. *Ann Boyd*. New York, A. L. Burt, 1906. 390p.
 209. *Dixie Hart*. New York, Harper, 1910. 340p.
 210. *The Georgians*. New York, Harper, 1904. 338p.
 211. *Jane Dawson*. New York, Harper, 1911. 364p.
 212. *The new clarion*. New York, A. L. Burt, 1914. 375p.
 213. *Northern Georgia sketches*. Chicago, McClurg, 1900. 305p.
 Partial contents: A filial impulse, p. 77-107.—The convict's return, p. 133-164.—Trundle's crisis, p. 199-225.—The heresy of Abner Calihan, p. 255-280.—The tender link, p. 283-305.
 214. *Paul Rundel*. New York, Harper, 1912. 412p.
 215. *Pole Baker*. New York, Harper, 1905. 358p.
 216. *Second choice*. New York, A. L. Burt, 1916. 368p.
 217. *Westerfelt*. New York, Harper, 1901. 330p.

HARRIS, BERNICE KELLY, 1894—

218. *Janey Jeems*. Garden City, Doubleday, 1946. 306p.

A North Carolina man and his young wife work long and hard to get their land, build a house and subsist. A not unusual story of

hard work, a houseful of children (their own and orphans), God-fearing religion and mountain superstition.

HARRIS, CORRA MAY WHITE, 1869-1935.

219. *A circuit-rider's wife*. Philadelphia, H. Altemus, 1910. 336p.

Semi-autobiographical sketches of life in a middle Georgia Methodist circuit. Few of the incidents related deal with mountain communities, but the religious life of the country folk in general is well done.

HARRIS, CREDO FITCH, 1874-1956.

220. *Sunlight Patch*. Boston, Small Maynard, 1915. 392p.

Bluegrass Kentucky is the locale of this story, the eventual aim of which is to unite a julip-drinking engineer and a mountain-born school teacher. The tedious plot is further muddled by the entrance of a crude mountaineer, dead set on educating himself. Probably the most self-centered, insensitive mountaineer in fiction, he routs teacher from a sick headache to hold class for him on Saturday, refuses to donate skin for a skin graft because it will keep him from his books and takes pot-shots at people who hamper his educational progress. Considering the fact that he has never seen writing before he enters the genteel scene, his progress to Cato and learned engineering books is extremely rapid. Both bluegrass and mountain folk are shown as distorted images in a novel that is full of verbal and scenic cliches.

HARRIS, GEORGE WASHINGTON, 1814-1869.

221. "The knob dance—a Tennessee frolic." In: Blair, Walter, *Native American humor*. New York, American Book Co., 1937. p. 368-374.

A tale of wild merry-making in the mountains.

222. *The Lovingood papers*. Athens, Tenn., Sut Society. 1- 1962. Edited by Ben Harris McClary (Tennessee Wesleyan College).

A new departure in esoteric hillbilliana, this serial publication expects "to print all of the hitherto uncollected Sut yarns." A literary introduction accompanies each story.

223. *Sut Lovingood, yarns spun by a "nat'ral born durn'd fool."* *Warped and wove for public wear*. New York, Dick and Fitzgerald, 1867. 299p.

The exaggerated dialect used in this group of twenty-two tales is a detriment to the enjoyment of the ribald humor in them. These are very *southern*, southern mountaineers.

HARRIS, JOEL CHANDLER, 1848-1908.

224. "At Teague Poteet's; a sketch of the Hog Mountain range." In: his *Mingo and other sketches in black and white*. Boston, Houghton, Mifflin, 1884. p. 39-167; also in: *Century* 26 (n.s. 4) 137-150 Jun. 1883.

A group of north Georgia mountaineer moonshiners, aided by an especially winsome mountain girl, win over a revenue officer. In spite of the preposterousness of the story, a number of folkways are well-drawn.

225. "The cause of the difficulty." In: his *Tales of the home folks in peace and war*. Boston, Houghton, Mifflin, 1898. p. 345-376.

The canny, inscrutable mountaineer finally gets his girl although his opponent ends up dead, and according to the storyteller, his sins are passed on to his son.

226. "A conscript's Christmas." In: his *Balaam and his master, and other sketches and stories*. Boston, Houghton, Mifflin, 1891. p. 45-112.

Some clever mountaineers outwit the militiamen who are pursuing a runaway conscript.

227. "Trouble on Lost Mountain." In: *Century* 31 (n.s. 9) 425-436 Jan. 1886.

The north Georgia mountains are the scene of a tragedy in which a young girl is murdered.

HARRISON, VIRGINIA M.

- *228. *The fear and the guilt*, by Wilene Shaw [pseud.] New York, Ace, 1954. 160p.

- *229. *Heat lightning*, by Wilene Shaw [pseud.] New York, Ace, 1954. 160p.

- *230. *The mating call*, by Wilene Shaw [pseud.] New York, Ace, 1954. 153p.

Three lurid paperbacks depicting people "in the relentless grip of passions that were as primitive as the hills surrounding them." (From *Heat lightning*, quoted in Woodbridge, "Kentucky novel: 1951-5.")

HATCHER, HARLAN HENTHORNE, 1898—

231. *Patterns of Wolfpen*. Indianapolis, Bobbs-Merrill, 1934. 332p.

The chronicle of a Kentucky family, dwellers at Wolfpen since 1790. The Patterns are an example of ingenious, hard-working, self-educated yet isolated mountain people. They observe many of the niceties of more refined lowlanders, but manage to retain a high degree of self-sufficiency and independence.

HAUN, MILDRED, 1912—

232. *The hawk's done gone*. Indianapolis, Bobbs-Merrill, 1940. 290p.

A set of self-sustaining stories strung on the chain of an east Tennessee granny woman's memories. As Dorthula reads the entries in her family Bible, the names of her kin recall memorable events in their lives. Full of superstition, misery and death, the stories are,

nevertheless, well done in a mood of mild horror and with a background of grotesqueness. In several of the tales, the extremely independent nature of the mountaineer—an independence which forces him to refuse proffered help even when he is in dire need—is forcefully presented. Another frequently repeated theme is that of the strong belief in ghosts that prevailed at this time (post-Civil War) in the mountains.

HELMUT, JAN, pseud. SEE: SHERMAN, KATHARINE.

HELTON, ROY ADDISON, 1886—

233. *Nitchey Tilley*. New York, Harper, 1934. 352p.

In an out-of-the-way corner of the Carolina mountains, a boy named Nietzsche Tilley is raised by a city man who has fled civilization. Nitchey is taught to read and draw and speak proper English, but does not go out into the world until his mentor dies. At the age of twenty, Nitchey has his first brush with modern living and makes his way to New York. The novel provides accurate glimpses into mountain folkways.

HENDRICKS, WILLIAM C., ed.

234. *Bundle of troubles, and other Tarheel tales*. Durham, N.C., Duke University Press, 1943. 206p.

Partial contents: Pappy's 'tater patch, p. 8-10 (McDowell Co.)—The stranger's last possum, p. 11-13 (Henderson Co.)—Sure-shot Bessie, p. 78-80 (Burke Co.)—The bride and groom of Pisgah, p. 112-120 (Buncombe Co.)—Animals has got more sense than men, p. 132-138 (McDowell/Rutherford Co.)—The devil's mudhole, p. 144-148.—Hillbilly champeen, p. 149-155 (McDowell Co.)—Them science fellers, p. 156-159 (Henderson Co.)—Devil's cure, p. 191-195 (Mitchell Co.)

This collection of North Carolina tales includes stories from the mountains and the lowlands, gathered by workers of the W.P.A. Writers Program. Those listed above were collected in the mountain counties and are concerned with legends and tall tales about mountaineers. An especially entertaining one is "Hillbilly champeen," the moving tale of an expert tobacco-juice spitter, his defeat, and his subsequent return to fame.

HERGESHEIMER, JOSEPH, 1880-1954.

235. "The big doc." In: *Saturday Evening Post* 187:17— May 22, 1915.

An unimaginative story of a New York doctor who has to be convinced by the hard fist of a mountaineer to travel some distance to see his sick wife. Upon arriving in the desolate mountain area, the doctor realizes the great need for medical facilities and conceives the idea for a small hospital there.

236. *Mountain blood*. New York, Knopf, 1915. 312p.

Western Virginia in the early twentieth century is the scene of the story which tells of the driver of a stage coach. Gordon McKimmon, the driver, marries a rich wife, becomes involved in many misadventures—monetary and marital—and ends up no better than he

started, a stage driver. In places, the mountain folkways seem truly presented; most of the time they are quite incidental to the busy plot.

HERRICK, HULDAH, pseud. SEE: OBER, SARAH ENDICOTT.

HEYWARD, DU BOSE, 1885-1940.

237. *Angel*. New York, Doran, 1926. 287p.

Overprotected by her hell-fire and damnation preaching father, Angel knows little about her Carolina Smoky Mountain neighbors and their various sins. When Buck Merritt, an ambitious moonshiner, woos her, she quickly realizes that she would like to lead a more daring life, and that there are other brands of salvation than her father's. Unfortunately, before they can marry, Buck is caught and imprisoned and Angel married to an elderly widower. Rather too patly, the story ends with Buck's release and the death of Angel's husband.

HODGE, TOBE, pseud. SEE: MCILVAINE, CHARLES.

HOFFMAN, MARIE E.

238. *Lindy Loyd; a tale of the mountains*. Boston, Marshall Jones, 1920. 263p.

Lindy is faced with the unpleasant choice of seeing her father and lover killed or marrying their would-be murderer. Being a noble girl, she marries the surly Hass, but fortunately for her, he is put in jail that very day. Conveniently for all, Hass dies, Lindy's true love comes back, and the story ends in a staid flurry of passion. Some genuine humor is scattered through this tale of the Tennessee mountains: Mandy Pegg who gets stuck in her own water barrel, and the neighbors, in their efforts to release her, discover her peg leg, her wig, false teeth and glass eye.

HORNSBY, HENRY HOMER.

239. *Lonesome valley*. New York, Sloane, 1949. 385p.

A mountain boy, raised by an unsympathetic aunt and uncle, knows loneliness from the time he is an awkward child, through the ten years he spends in a lowland college, and even on his return to the mountains. The isolation of his early life continues to be a part of him although he comes in contact with civilization and education.

HOSS, MAY DIKEMAN.

240. *The pike*. New York, Appleton-Century-Crofts, 1954. 303p.

The post-World War II era comes to the North Carolina mountains with its tourists, its traveled servicemen returning home and its inevitable breakdown of the old barriers of poor roads and ineffective communications. Hugh Clabo returns and finds himself back in his childhood quandry of trying to sort out the real folks from the tacky ones. A man who is never in the right place at the right time, Hugh bumbles on in a controlled fury, until at last, he must murder a man. This mixed milieu, half sophisticated, half mail-order catalog, now high Episcopal, now revivalist Baptist, comes vividly to life, and the presentation improves as the story advances.

HOUGH, EMERSON, 1857-1923.

241. *The way out; a story of the Cumberlands today*. New York, Appleton, 1918. 312p.

When a rude intellectual awakening shows David Joslin the ills of close intermarriage and the other ignorances prevalent in his Kentucky mountain life, he leaves his wife and heads for the outside. His primary aim is to gain an education and return to teach his friends and neighbors. In the city, he is the biggest rube of them all, over-awed by the vaudeville girls and wary of ever-impending sin. There are background noises of syndicates moving into the mountains for the resources there and patriotic rumblings when the war comes along. Davy perseveres and does acquire a semblance of an education. His insight comes slowly, however.

HOUSKEEPER, MRS. WILLIAM G., 1889—

242. *Pleasure piece; or, Fair Ellender in his arms*, by Rose Batterham [pseud.] New York, Harper, 1935. 290p.

Celie has lived her whole life in a secluded cave on Spillcorn Mountain with her father, an innocent fugitive from justice. His ballads and books are her only education into the pygmy world they watch being carried on in the settlement below. When her father dies, Celie sets out to find the only other man she knows. Her long trek through the malice-filled territory of the "Dark Hidges"—a family that has inherited the silent ways of its Indian ancestors as well as their swarthy skins—is gothic in its elements of terror. Her even greater horror is aroused by the mentally and physically defective couple who are slowly devouring the clay chinking from their cabin. Momentary refuge is found in the village where Celie hopes to find her lover. There she is cared for by a kindly family and gently educated in homely tasks. When Celie at last finds the cabin she has been hunting, she finds her mother (whom she believed to be dead) living there. A sensitive touch strengthened by knowledge acquired in a winter's teaching in the Kentucky hills combine to enable Mrs. Houskeeper to produce a fine story.

HUDSON, IRENE.

243. "The schoolma'am at Sandy Ridge." In: *Atlantic* 127:11-32 Jan. 1921.

A prim schoolmarm's first term at a mission school as she relates it in a series of letters. She encounters for the first time the wedding and funeral infares, the curtailed bathing arrangements and other (to her) crudities common in the mountains at this time (c. 1920).

HUGHES, HATCHER, 1883-1945.

244. *Hell-bent fer heaven; a play in three acts*. New York, Harper, 1924. 187p.

Rufe Pryor, a Carolina religious fanatic, carries out various nefarious deeds under the pretense of being God's tool. The Pulitzer Prize play for 1924.

245. *Ruint; a folk comedy in four acts*. New York, Harper, 1925. 214p.

Reginald Vanderpeet kisses a Carolina mountain girl, and she claims she is "ruined." The mountain folks are humorous in their attempts to have a shot-gun wedding. Good comedy, but a poor commentary on mountain life.

HYATT, REBECCA DOUGHERTY.

246. *Marthy Lou's kiverlid*. Morristown, Tenn., Triangle Press, 1937. 117p.

The homely subjects of weaving, dying yarn, herb doctoring and the everyday chores that filled life in the southern hills at the turn of the century are simply discussed. A gentle little story with small plot but an accuracy of tone and detail.

INGLETON, PEN, pseud. SEE: COOKE, JOHN ESTEN.

JEWELL, JAMES WILLIAM, 1889—

- *247. "*Melee*" (*woman in command*) Lexington, Lang, 1951. 84p. (mimeographed).

Kentucky mountain boy in Clay County. (Thompson. *The Kentucky novel*.)

JUSTICE, RALPH, 1906—

248. *The ghost of the Guyan*. Boston, B. Humphries, 1948. 183p.

A novel of sustained, if confusing, excitement set in the lumber camps of the West Virginia hills. Jim Sparks, ex-cowboy, returns home to find trouble brewing in the hills, and before the villains are caught, the federal government and numerous lumbermen are involved. A kind of eastern western.

KANTOR, MACKINLEY, 1904—

249. "Mountain music." In: his *Author's choice; 40 stories*. New York, Coward-McCann, 1944. p. 127-141.

A North Carolina hill singer is a huge success in a New York Ratskeller. He goes on to bigger things until he encounters a radio magnate who is related to his blood enemies.

250. "Neither hand nor foot." In: his *Author's choice; 40 stories*. New York, Coward-McCann, 1944. p. 97-101.

A crippled old mountaineer talks his would-be murderer out of the deed. He may not be able to move either hand or foot, but he does have a sawed-off shot-gun in bed with him.

KELLY, ELEANOR MERCEIN, 1880—

251. *Mixed company*. New York, Harper, 1936. 296p.

Partial contents: Getting even, p. 249-263.—A mountain Rachel, p. 264-275. (Published under the title "Heart of Rachel" in: Reed,

Helen, *About women, a collection of short stories*. Cleveland, World, 1943. p. 47-55.)— 'Lasses, p. 276-296.

"Getting even" presents Aunt Miry, self-admitted "leadin'est" woman from around her part of the Cumberlands, sitting out a vigil in a city hospital. She keeps up spirits in the waiting room, but loses the little girl she has brought there.

Two children sneak primers and spellers from the school house to teach Miz Tolliver ("A mountain Rachel") a "savage old fighting dam of a fighting brood" to read. Teacher decides to help, and Miz Tolliver learns enough to correspond with her son, Benjy, who is in hiding.

Widow 'Lasses is a hustler. Her schemes include shooting oil wells and selling honey and roots. She has her share of bad luck too: losing her Benny, the drought, and now the geologists taking a dim view of her well. But the well comes in a gusher. Her father, however, true to form, has sold out his share too soon.

KIDD, ROBERT H.

252. *Mountain stories and editorial extracts*. Grafton, W. Va., Grafton Press, 1931. 85p.

Partial contents: Prisoner not at the bar, p. 13-28.—Not in the blood, p. 31-46.

The rather embarrassing escape of a prisoner being tried for guzzling mountain dew and the trial of a mountain scarlet woman are two scenes from life in the West Virginia hamlet of Urbain. Told in a rollicking journalistic style, these stories first appeared in the *West Virginia Review*.

KIDWELL, J. H.

253. *Silver fleece; a tale of the Swift mines of old Kentucky*. New York, Avondale, 1927. 156p.

All through his early life, Jason dreams of refinding an old, lost silver mine. At last in his manhood, he travels into the mountains—a "wild country, infested with beasts and moonshiners." He does find part of the treasure and for a time is attracted to a beautiful mountain girl. But the girl is given back to her reformed moonshiner swain. The plot thickens when a profiteering outlander arrives with mining machinery to capitalize on Jason's find, but this villain comes to a bad end in a landslide. Wildly improbable.

KNOX, JOE.

254. "The courting of Miss Darlie Blanche." In: his *Little Benders*. Philadelphia, Lippincott, 1952. p. 207-221.

A robust story of a North Carolina Miles Standish.

255. "Miss Whipple and the creekers." In: his *Little Benders*. Philadelphia, Lippincott, 1952. p. 187-206.

Miss Whipple (Wellesley educated) meets a couple of her prospective North Carolina mountain students and quickly retreats to more civilized areas.

KROLL, HARRY HARRISON, 1888—

256. *Darker grows the valley*. Indianapolis, Bobbs-Merrill, 1947. 400p.

A saga of the Clinch family from the time that it journeyed as pre-Revolutionary pioneers into what was to become east Tennessee, through the time of the depression in the 1930's. Three quarters of the story is concerned with pre-Civil War events; the final portion of the family history deals with the arrival of TVA and east Tennessee's hassle with the government. Kroll spins a good yarn and shows forcefully just why these poor hillbillies are so attached to their small, often subsistence, farms. The mountain young folks, who almost overnight are re-educated from quaint Elizabethan English to Roosevelt-era alphabet jargon, and who form hillbilly bands and try to inch their way out of the sticks, are knowingly presented.

257. *Mountainy singer*. New York, Morrow, 1928. 310p.

A semi-psychological study of a Tennessee boy growing up slightly out of step with his surroundings. A well-turned plot and moderate use of dialect and scenery provide a reasonable account of the mountaineer in the early twenties. The revival and camp-meeting scenes are especially naturalistic.

258. *The smoldering fire*. New York, Ace, 1955. 159p.

John Hargus, alias Eastwood, educated Kentucky mountain man, returns to Breathitt's Bottoms to teach. It soon transpires that the Breathitt's bottom he pays the most attention to is Bertha Breathitt's. Years ago the Breathitts cheated the Harguses in dealings over land, and John is busily trying to correct that wrong. The dialogue ranges from trite to smutty and back again. Bertha is killed in the free-for-all at the end, and our hero marries the second-best girl the hills have to offer. This fanciful treatment of a well-known feud is one of Kroll's poorer stories.

259. *Their ancient grudge*. Indianapolis, Bobbs-Merrill, 1946. 326p.

Mr. Kroll made a careful study of the Hatfield-McCoy feud country and of existing fact and legend concerning the feud before he put together his fine novel. His device is the use of six Hatfield and McCoy women—each telling her own story in turn. The horror of both setting and events increases with each chapter as the conflict becomes more intense.

260. *Three Brothers and Seven Daddies*. New York, R. Long and R. R. Smith, 1932. 298p.

The people living in the shadow of the Three Brothers and Seven Daddies Mountains are primitive and hold firmly to old superstitions. Although Leaf Gillian is disinclined to believe, he is too firmly tied to his surroundings to break away from the folklore. Finally, when he and his girl are trapped in a cave in the mountains where they see an enormous still explode and burn, leading the mountain people to think the mountains are sinking in fulfillment of an old prophesy, he is able to see the foolishness of these beliefs.

LAMAR, JOHN BASIL, 1811-1866.

261. "The blacksmith of the mountain pass." In: Rutherford,

Mildred Lewis, *The south in history and literature*. Atlanta, Franklin-Turner, 1906. p. 309-316.

An injustice done the blacksmith by an itinerant Methodist preacher causes him to waylay all other Methodist preachers riding through his north Georgia mountain gap. Finally one bests him at his own game, and forces him rather ignominiously to repent.

LANIER, SIDNEY, 1842-1881.

262. *Tiger-lilies*. New York, Hurd and Houghton, 1867. 252p.

Lanier's treatment of the mountaineer is probably one of the most unusual in fiction. Set in the Civil War period and having a cast that includes Germans, educated southerners, and relatively crude mountaineers, the novel is, in many ways, germanic in its romanticism. The mountain scenes are primarily in Pike County, Tennessee. The mountain characters of Cain and Gorm Smallin who wander through the somewhat incoherent plot were judged to be reasonably faithfully drawn by the contemporary critics of the work.

LANSING, ELISABETH CARLETON HUBBARD, 1911—

263. *Rider on the mountains*. New York, Crowell, 1949. 278p.

To prove that she has initiative and stick-to-it-iveness, pampered Lexie Littleton leaves her Boston surroundings and volunteers for several months' service as a courier in the Frontier Nursing Service. Although her duties are limited to caring for the horses and acting as messenger, she comes in contact with the Kentucky natives served by the FNS. She is ill prepared for the conditions that exist in this out of the way spot, and she is confronted with several shocks when she arrives. Most of the story is about Lexie and her small triumphs and defeats. The glimpses of mountain people as seen through her frightened eyes are scaled to life and sympathetically shown.

LARGE, MARY HARRIOTT.

264. *The twelfth juror*. Boston, C. M. Clark, 1908. 298p.

Bruce Patterson, son of a Kentucky mountain man, realizes that the punishment meted out by the peers of mountaineer criminals does not always fit the crime. The point of view of the neighbors seems to be that killing a revenue officer isn't really killing a man. As foreman of the jury, Patterson leads the men to find the prisoner, Judson Tyree, guilty of murder. When a rumor is put abroad that Patterson, unhappy with his New England blue-stocking wife, has used his influence to make Tyree's wife available for himself, Patterson begins to doubt his own decision. None of the characters seems particularly admirable; Tyree is perhaps the most likeable.

LAWSON, LAURA BURNETT.

265. *Leonora; a tale of the Great Smokies*. New York, Neale, 1904. 247p.

A deserted wife stumbles into the North Carolina mountains near Asheville and soon after dies of combined despair and childbirth. The child, Leonora, lives with a mountain family and only at the death of her stepmother learns of her real parents. Fiercely

independent, she sets out to find her dastardly father. Numerous misfortunes beset the friendless, familyless girl, and the action moves in and out of the mountain setting. A minor, but lovable mountain character is 'Nora's faithful little follower, Jeems Franklin C'lumbus Brownlow John Sevier Bellow. Leonora eventually locates her father, but her anger has burned itself out.

LAWSON, W. B.

266. *The Hatfield-McCoy feud*. New York, Street and Smith, 1898. unpagd.

The Man from 'Frisco appears on the scene of that bloodiest of all southern mountain feuds and attempts to bring some of the murderers to justice. This dime thriller omits the usual story of the romantic beginning of the feud and concentrates on the terror and gunplay of the battle. The Man from 'Frisco (a native Kentuckian himself) brings a few peripheral characters to trial, but the major participants remain to carry on the warfare.

LEE, GEORGE TAYLOR, 1848-1933.

267. *A Virginia feud; the story of a mountain lassie*. New York, Neale, 1908. 341p.

A very disconnected story in which a surveyor for the railroads comes to the Virginia mountains, has a bad time with the natives until they learn he is not a revenue, and meets the mountain lassie. This is not really a feud story, although a tale of some local bad blood is relayed second-hand through a small town lawyer. There is, however, the not too mysterious murder of a postman and a Christmas day family squabble that ends up with hatchets being brandished and gory deaths.

LINNEY, ROMULUS, 1930—

268. *Heathen Valley*. New York, Atheneum, 1962. 310p.

An Episcopal bishop, ridden by memories of his father and the drive to establish a successful mission in the North Carolina mountains, ventures into one of the most depraved valleys in mountain fiction. In Heathen Valley live poor, ignorant people whose everyday life is filled with incest, casual amorality, filth and squalor. A word often used in the novel describes the people most accurately: benastied. Some semblance of civilization is established by the bishop and his deacon, a mountain man. Extremely sensitive and capable writing makes this a unique and moving novel.

LITSEY, EDWIN CARLILE, 1874—

269. *A maid of the Kentucky hills*. Chicago, Browne and Howell, 1913. 380p.

A young man from Lexington goes reluctantly to the Kentucky mountains to cure his bad lungs. Almost immediately he meets an engaging native dryad, her garrulous, hen-pecked grandfather, her sharp-tongued grandmother and her gigantic, smithy swain. A masterpiece of victorian writing, the story tells of Nicholas' intense but chivalrous love and its numerous obstacles. There is much cavorting through beautiful mountain greenery, and Nicholas must, of course,

battle with Buck, the animal-like smith. In spite of the formal stiltedness imposed by its victorianism, the dialogue has a genuine swing and the mountain folks speak in realistic cadence.

LLOYD, JOHN URI, 1849-1936.

270. *Red-head*. New York, Dodd, Mead, 1903. 208p.

The full story (begun in *Stringtown on the Pike*) of the Red-head-Holcomb feud. Sometime in the early 19th century, one of the Red-heads is warned by a witch against marrying a Holcomb woman. The witch tells them they are descended from the Lancasters and the Yorks and are pledged to carry on the battle begun during the War of the Roses. Now in 1864, the present Red-head is the sole survivor on his side of the feud and Ol' Holcomb on his. In a dramatic climax, they shoot each other.

271. *Stringtown on the pike; a tale of northernmost Kentucky*. New York, Dodd, Mead, 1900. 414p.

Only one episode in this tale is concerned with eastern Kentucky—the description of a deadly feud by one of its youthful participants. An ancient vendetta is accidentally rekindled by Red-head and his brother. Red-head is now the sole survivor and has come to the lowland Stringtown, waiting to grow up and do battle. Meanwhile, the last survivor of the opposing family has been lurking around Red-head's cabin for twenty years waiting for him. Obviously a pretty far-fetched account of a feud.

The Lovingood Papers. SEE: HARRIS, GEORGE WASHINGTON.

LUMPKIN, GRACE.

272. *To make my bread*. New York, Macaulay, 1932. 348p.

An uninspired account of a mountain family in their native setting and after their migration to a mill town. The attempt to itemize all the stock trials of marginal living (from moonshining and snake-bite through strikes and sweatshops) creates more nearly a catalog of misfortune than a novel.

LUNDSFORD, HUGH.

273. *The law of Hemlock Mountain*. New York, W. J. Watt, 1920. 308p.

A murder in a Philippine army post results in a young officer's being wrongly dishonorably discharged. The real murderer is a rough Kentucky mountain private, half-crazed with malaria. By a circuitous narrative route, both Grant, the murderer, and Spurrier, the cashiered officer arrive in the mountains. Spurrier, connected with a firm engaged in oil land speculation, scouts the countryside and inadvertently kills the pet partridges of a native girl. Spurrier's attempts to stay out of the range of Grant, reinstate himself in the girl's good graces, and do justice by the oil company keep him busily scrambling over Hemlock Mountain. With considerable effort, he clears his name, gets the girl, is successful in his oil endeavors. Tangled and unoriginal.

LYTLE, ANDREW NELSON, 1902—

274. *Velvet horn*. New York, McDowell, Obolensky, 1957. 373p.

Rarely in contemporary novels about mountaineers does one find the use of modern literary idiom; usually there is an attempt to be folksy. *Velvet horn* gives full range to streams of consciousness, poetic description and classical dialogue. The mountaineer profits by these techniques in that he becomes a dramatic figure, classic rather than melodramatic. The Cumberlands in the period following the Civil War set the scene for this novel which covers a wide range of familiar topics from lumbering to water witching.

McCALL, SIDNEY, pseud. SEE: FENOLLOSA, MARY McNEIL.

McCLELLAND, MARGARET G. SEE: McCLELLAND, MARY GREENWAY.

McCLELLAND, MARY GREENWAY, 1853-1895.

275. *Oblivion; an episode*. New York, Holt, 1885. 290p.

In the midst of a flood which the North Carolina mountaineers view with traditional stoicism ("Thar goes Rideout's sto'. . . Look how well she holds together.") a lovely outland lady and her child are stranded on a trip over the mountains. The child drowns, and the lady not only loses her memory, but also her ability to speak English and reverts to her native French. The kindly neighbors care for her, call her Lady, and one of the mountain men marries her. Uninventive and unsurprising.

276. "The tragedy of Humpback." In *Harper's* 80:680-683 Apr. 1890.

A well-constructed tale of a tragedy in the mountains, simply related by a copious talker of an old woman. Tom Martin shoots the husband of the woman he loves and spends his later days riding morosely over the hills.

McCoy, JOHN PLEASANT.

277. *Swing the big-eyed rabbit*. New York, Dutton, 1944. 283p.

A sordid story of sub-rosa comings and goings in a southwestern Virginia mission school. The author grinds his dull ax through scene after scene of carryings-on by teachers and students.

MACDONALD, EVERETT.

278. *The red debt; echoes from Kentucky*. New York, G. W. Dillingham, 1916. 334p.

Cap Lutts is a serious and incurable moonshiner, but also a devout Christian. When he is not busy gunning for revenuers, he builds a crude log church as a memorial to his dead wife. Belle-Ann, adopted daughter of the Lutts clan, vows to let no one but the man with enough gumption to kill the revenuer kiss her maidenly lips. The Luttses have the advantage of fighting on home ground, but they have in their midst an informer, Jutt Orlick. Belle-Ann goes off to school; Lem Lutts, trying to meet the conditions of her vow, goes to Frankfort; and the remaining Luttses join up with cousin Johuse Hatfield and continue the warfare. Lem later is released and wins his girl; the revenuer goes up in a cloud of smoke with the log church. Although it's fairly evident that this is not virtue that has triumphed, the remaining feuders and stillers are happy.

A thin vertical line runs down the left side of the page, passing through the center of the title.

PLATES

*The Southern
Mountaineer
In Literature*



"Mammy," he said abruptly, "I'll stop drinkin' if you will."

John Fox, *In Happy Valley*. Illus. by F. C. Yohn.

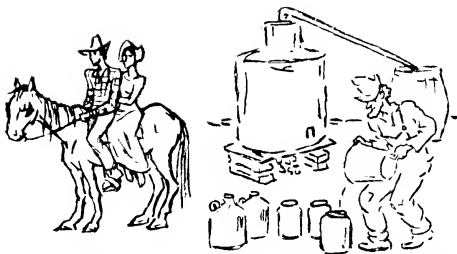


Drawn by F. R. Gouger

Halfstone plate engraved by R. G. Collins

"THE MUSIC WAS WEIRD, BUT ATTRACTIVE; THE TUNE SHE PLAYED, MINOR, LONG-DRAWN, AND HAUNTING"

Lucy Furman. "Hard-hearted Barbary Allen." From: *The Century Magazine*, c. 1912, The Century Co. Reproduced by permission of Appleton-Century-Crofts.



Ben Lucien Burman, *The four lives of Mundy Tolliver*, p. 111 and p. 135. Reproduced by permission of the author.



[Page 108]

“WHY DON’T YE SHOOT?”

John Fox, *A Cumberland vendetta*, frontispiece.

Cad

10 Cents

THE HATFIELD - MCCOY FEUD



BY W.B. LAWSON

No. 155)
Nov. 28, 1900

STREET & SMITH, Publishers,

238 William Street
NEW YORK

Cover from a dime thriller.



MRS. STANDNEGE.

Matt Crim, "S'phiry Ann."



"NO, YOU DON'T, JACK BODDY!"

Sherwood Bonner, *Dialect Tales*, p. 181.



"On the horse was a pretty little mountain girl." (Page 30.)

Louise R. Baker, *Cis Martin*, frontispiece.

McDOWELL, KATHERINE SHERWOOD BONNER, 1849-1883.

279. *Dialect tales*, by Sherwood Bonner [pseud.] New York, Harper, 1883. 187p.

Partial contents: The case of Eliza Bleylock, p. 134-150.—The bran dance at the Apple Settlement, p. 151-161.—Lame Jerry, p. 162-171.—Jack and the mountain pink, p. 172-187.

Four of the tales tell of the Tennessee mountaineers and particularly of Captain James Peters, champion still-smasher. All are well told and contain good plots and characterizations.

McGLASSON, EVA WILDER. SEE: BRODHEAD, EVA WILDER McGLASSON.

MACGOWAN, ALICE, 1858-1947.

280. *Judith of the Cumberlands*. New York, Putnam, 1908. 406p.

A romantic, turn of the century novel, set in the Roan Mountain region on the North Carolina-Tennessee border. Creed Bonright returns to Turkey Track Mountain with an outland education and establishes himself as Justice of the Peace. He manages, however, to disrupt the peace in the mountains by heaving the local moon-shiner and all-round bad boy over a cliff in self defense. Mrs. MacGowan, a native of the Cumberland area, does well by her characters.

281. "Pap Overholt." In: Howells, William D. and Henry M. Alden, *Southern lights and shadows*. New York, Harper, 1907. p. 58-90.

A childless mountain couple adopt a raggedy orphan who grows up too proud and independent to accept help openly from his foster parents. He is caught in a wolf trap as he attempts to steal grain from his father's barn to feed his starving family.

282. *The wiving of Lance Cleaverage*. New York, Putnam, 1909. 398p.

Wild Lance marries the beauty of the Tennessee Turkey Track Mountains, Callista Gentry. The two spirited young people disregard many of the conventions held sacred by mountain folk. Finally, however, Lance's thoughtlessness and crudeness drive Callista from their home. A baby and a false accusation of murder against Lance bring them back into harmony.

McILVAINE, CHARLES.

283. "Tina's holin'," by Tobe Hodge [pseud.] In: *Lippincott's* 35:286-294 Mar. 1885.

A city traveler on the Elk River in West Virginia sets up his tent near the cabin of a jolly, newly married couple. They tell him an exciting tale of Tina's being shoved into a deep pool in one of the caves by a mountain ne'er-do-well. Later the explorer, interested in seeing the site of the story, finds the body of the would-be murderer.

284. "The waifs of Fighting Rocks." In: *Lippincott's* 55:1-79 Jan. 1895.

Hedge Harner squats in a ram-shackle cabin at Fighting Rock Point in hopes of getting his girl, Peggy, to marry him. A fun-loving soul equally happy when falling through the rotten floor or sitting next to Peggy, Hedge is given to uttering such mountain wisdoms as, "That were a suddin bend in the path, ez the old woman said when she walked inter the well." Hedge had been taken in by kindly Granny Lovett since he was a throw-away baby or foundling. He wins the love and admiration of his friends by saving Berry, another little throw-away waif cared for by Granny Lovett, from a would-be murderer. Then the villian murders Peggy, and Hedge learns he comes of quality folk.

MACKAYE, PERCY WALLACE, 1875-1956.

285. *Tall tales of the Kentucky mountains*. New York, Doran, 1926. 185p.

Sol Shell, the "tale-tellin'dest deevil-charmer, top-ground or under," travels around the mountains entertaining his hosts with far-fetched stories of his experiences. (First published in *Century*, Jul.-Nov., 1924 under the title: "A mountain Munchhausen.")

286. *Kentucky mountain fantasies; three short plays for an Apalachian theatre*. New York, Longmans, Green, 1928. 173p.

Contents: Napoleon crossing the Rockies.—The funeralizing of Crickneck.—Timber.

Three humorous plays which show the Kentucky mountain folk getting the best (or so they think) of several bad situations. The first tells of a couple being taken in a deal with shrewd representatives of the railroad. The second presents a recent widow, her new husband-to-be and the haunt that is her first husband. In the third, the natives believe that the Garden of Eden has been recast in the Kentucky mountains. The second fall occurs when the lowlanders rape the virgin forests. All three plays give evidence of the mountaineers' unshakable faith in the supernatural.

287. *This fine-pretty world; a comedy of the Kentucky mountains*. New York, Macmillan, 1923. 197p.

Obscured by a haze of dialect and idiom, the plot concerns mountain marital shenanigans. Ballad singing and Bible quoting serve to cover the true motives of Gilly Maggot who is attempting to acquire a Hagar to supplement his aging Sarah. When a pig in a poke inexplicably changes into a baby, everyone (almost everyone) is baffled. A full confession by the culprits explains the mystery and helps to straighten out the family entanglements. Copious notes and prefatory material attempt to explain the use of dialect.

288. *Weathergoose-woo!* New York, Longmans, 1929. 189p.

Contents: Henty's hant.—"Me hitself."—Dark o' the moon.—The British Lady.—The seven sagamores.—The stranger from anywhar.—Weathergoose-woo!

Full of witches and hants and mouth-filling mountain dialect, ballads and superstition and scripture, these fantasies conjure up vast, dark mountains, alive with spirits and sub-surface goings on.

McNAMARA, MARY C.

289. *"Glory of the hills."* Covington, Ky., The author, 1930. 232p.

In this part of Kentucky there are "coal, ile, orn, fluorspar and other min'rals thet air jist teemin in our swollen hills," also there are government geologists. Joan Todd is the pride of these back hills, but she is not content to marry some prosperous moonshiner, raise an endless family and wear out in her beloved mountains. Joan's mountain suitor, Jed Clay, is not happy when one of the geologists undertakes to educate Joan. Joan coquettes around the hills; Jed frowns and disapproves. The settlement school next claims Joan's interest and instills in her intense patriotic feelings which she shares with her family. Granny croons the lap baby to sleep with the Star Spangled Banner; Joan becomes active in recruiting mountain men for the navy and is dubbed "Glory" by the recruiting officer. "Glory" goes on to the University and returns to set up a Red Cross unit in her old home. Jed becomes an admiral, the couple marry and spend their wedding trip in a blaze of patriotic fervor and monument viewing. Unbelievably dull.

MCNEILL, DOUGLAS, 1877—

290. *The last forest; tales of the Allegheny woods*. New York, Fortuny's, 1940. 154p.

Contents: The first camp fire.—The warrior of Little Laurel.—That Hammons boy.—The battle at the whirlpool.—The mystery at Gauley marsh.—A case of consanguinity.—The faith of Danny McClure.—The duke of Possum Ridge.—The last camp fire.

A primly written set of stories about mountain life.

MCNEILL, GEORGE DOUGLAS. SEE: MCNEILL, DOUGLAS.

MANKIN, VIRGINIA T.

291. *The crowning event and other stories*. Philadelphia, Dorrance, 1953. 211p.

Partial contents: Giles Craven's daughter, p. 92-115. My hoss and my gal, p. 116-122.—The foxes of Cuyan, p. 123-129. Disturbing public worship, p. 130-136.—Dr. Aaron's last bet, p. 178-184.—Jehu's Bett, p. 185-191.

Stories centered around West Virginia and her border states and which include some rowdy and fun-loving mountain folk.

292. *A mountain code, and other stories*. Philadelphia, Dorrance, 1938. 115p.

Partial contents: A mountain code, p. 9-20.—Susan, p.21-38.—Greetings with moonshine, p.39-47.—Old woman of the mountains, p. 48-60.—Publicity before men, p. 61-94.

The author tries to put an ironic or humorous twist to all these stories of West Virginia mountaineers. These effects come off only moderately well. She does manage to give such a good imitation of the cliché-filled and picturesque mountain speech that the stories move along on the strength of their dialogue.

MARLER, MARTHA GRIFFIS.

293. *Kentucky Jane*. San Antonio, Naylor, 1962. 111p.

A number of short scenes in the life of a young girl. These partly autobiographical sketches are quite nostalgic and give little insight into mountain life. On the whole, the work seems rather pointless.

MARQUIS, DONALD ROBERT PERRY, 1878-1937.

294. "A mean joke." In: *Collier's* 81:31 Jun. 23, 1928.

The boys in the north-west Georgia hills have been taking pot-shots at old Noah for fifteen years to get even with him for turning them in for moonshining. It's all done as a good joke, and the shots always miss, but Noah doesn't take it in the spirit intended and at last shoots back—to kill.

MARSHALL, DAVIS EDWARD, 1870-1933.

295. *In old Kentucky; a story of the bluegrass and the mountains*, founded on Charles T. Dazey's play. New York, Dillingham, 1910. 352p.

Madge Brierly is accused of having bluegrass notions when she works at learning to read and write. Each scene telegraphs itself: when Madge trips lightly to a mountain pool for her bath, the intruding stranger is inevitable, the encounter of the outlander with the local moonshiners is expected, and Madge's bluegrass, aristocratic heritage is the usual story of ignorant mountain girl and cool, sophisticated gentility. Madge marries the gentlemanly peeping tom of the pool, to the surprise of no one. Cliche ridden.

MARSHALL, ROBERT K., 1901—

296. *Little squire Jim*. New York, Duell, Sloan and Pearce, 1949. 255p.

A sincere attempt is made to use the North Carolina mountains as a setting full of mysterious and supernatural influences. The mood is lost when the natives break out in nasal tones to discuss "sperits and sech." The plot finally settles down to a familiar mountain-boy-in-love-with-school-teacher formula before it works up to a melodramatic trial and death scene.

MATHES, CHARLES HODGE.

297. *Tall tales from Old Smoky*. Kingsport, Tenn., Southern Publishers, 1952. 241p.

Contents: Harmony chapel.—The draggin'est feller.—The linkster.—"Vengeance is mine!"—Birdeye the bloodthirsty.—The iron woman.—The curin'est remedy.—A saga of the Carolina hills.—What is to be will be.—White mule.—For the high dollar.—The beard and the britches.—Shake Rag shows 'em.—Corpus delicti.—Simple Ike's daughter.—Willow pattern.

A professor of Greek at Maryville College (Tenn.) and later dean at East Tennessee State College, Mathes had a fine command of the storyteller's craft. The tales (not as tall as the title would imply) show the Tennessee and North Carolina mountaineers plying their small ways through life and occasionally becoming entangled in civilization. Smoothly written and with the right amount of dialect, these stories manage to be both entertaining and enlightening.

MAXWELL, HU, 1860-1927.

298. "The fiddler of Poleridge." In: his *Jonathan Fish and his neighbors*. Morgantown, W. Va., Acme Pub. Co., 1902. p. 50-57.

Called Dan Tucker because of the lone tune he can play on his fiddle, this shiftless mountaineer lives on the charity of his neighbors. Election time is Dan's most profitable, for then he goes early to the polls and trades his vote for as many dinners and pairs of hand-me-down shoes as time and population permit.

MERCEIN, ELEANOR. SEE: KELLY, ELEANOR MERCEIN.

MILLEN, ELI MOFFATT.

299. *Bethel*. Garden City, Doubleday, Doran, 1929. 285p.

Said to be a "winning novel in the Christian Herald-Doubleday Doran competition for a novel interpreting the spirit and principles of Christianity," even contemporary critics thought this work to be very poor. It is the tale of a primitive Kentucky preacher who strives to protect his church from greedy land speculators.

MILLER, CAROLINE PAFFORD, 1903—

300. *Lamb in His bosom*. New York, Harper, 1933. 345p.

This Pulitzer prize-winning account (1934) of a backwoods Georgia family makes use of a setting slightly farther south than the usual boundaries of Appalachia, but the milieu is the same, and these people are essentially mountaineers.

MILLER, HELEN TOPPING, 1884-1960.

301. *Hawk in the wind*. New York, Appleton-Century, 1938. 256p.

Virginia Morgan, "mountain woman first and robber baroness afterwards," runs the family pulp mill after her husband's death. The little North Carolina lumber town, while mountain, is well organized and in touch with the surrounding world. There are mountaineers and country people, but the dominant note is Virgie with her firm, sure hand on the family's source of livelihood.

302. *Sharon*. Philadelphia, Penn Pub. Co., 1931. 311p.

Sharon Battle, daughter of a family that is full of stiff-spined pride but little ambition, returns from college and settles discontentedly into the North Carolina mountain routine again. The *deus ex machina*, in the form of an airplane pilot surveying for the new national park, crashes into the Battle pasture and rouses Sharon from her doldrums. Sharon marries the crippled pilot and finds herself with her aging father, her uncle, her aunt, her helpless husband and an expected child all dependent upon her resourcefulness. The mountain people, especially the oldsters, come roundly to life: Aunt Mattie and her gossip and home cures; Uncle John saving a hoard of money to take a trip to the city and hoping he will have the sense to know how to act on the train; Amon Battle, who at seventy has his pride and little else and who rides roughshod over his daughter and her attempts to make the land productive.

MITCHELL, LANGDON ELWYN, 1862-1935.

303. "Lucinda." In: *Century* 50 (n.s. 28) 63-84 May 1895.

A West Virginia mountaineer goes off and leaves his family in the dead of winter. When the baby dies, his wife moves in with another man; her husband returns to find a bad situation—which is eventually resolved.

MONTAGUE, MARGARET PRESCOTT, 1878-1955.

304. *In Calvert's Valley*. New York, Baker and Taylor, 1908. 419p.

Local color is provided by the hills of eastern West Virginia, and a few mountaineers enter this story of the death of a young townsman. They supply only background detail but are knowingly portrayed by a native of the area who is familiar with the ridges, rivers and people.

305. *Linda*. Boston, Houghton Mifflin, 1912. 396p.

Linda, young, innocent and a passionate nature-lover, is all but forced into marriage with Armstrong Decker, a prosperous, crudely kind sawyer. Just when she is beginning to enjoy her marriage, a second (but earlier) wife of Decker's presents herself. Linda runs away and bears Decker's child. In a catch-all ending, the story of Decker's previous marriage proves to be false, Linda returns to his death-bed and all is a happy/sad mixture of love and botany in the West Virginia hills.

306. "Little Kaintuck." In: *Atlantic* 105:609-616 May 1910.

A plucky Kentucky orphan wanders into a little settlement in the shadow of Droop Mountain, West Virginia, where he is taken in by the old, bachelor storekeeper. His ferocity in a fight stops a would-be thief whose hand wanders into the store till.

307. *The poet, Miss Kate and I*. New York, Baker and Taylor, 1905. 190p.

A resort area in the Allegheny foothills is the scene for this account by two city people of their life there. A few mountain people pass through the story, but they have little to do with the development of the plot.

308. *The sowing of Alderson Cree*. New York, Baker and Taylor, 1907. 336p.

Alderson Cree wrings from his young son, David, a promise to hunt out and kill his murderer, Kip Ryerson. David, full of hatred, spends a dozen years in watchful waiting. When he at last has an encounter with Ryerson, his hate has been somewhat tempered by his love for Mary Reddin and by her influence. The high-pitched climax in which Ryerson dies of fright rather than by David's hand is the expected kind of ending for this melodramatic but engrossing adventure story set in the West Virginia mountains.

309. "Uncle Sam of Freedom Ridge." In: *Atlantic* 125:721-731 Jun. 1920.

Uncle Sam sends his only son off to the war, and he himself takes part in parades and bond drives. When his son is killed, his patriotic

zeal is doubled, and when Congress is slow to ratify the peace treaty, he despairs and kills himself. A tedious tear-jerker.

310. *Up Eel River*. New York, Macmillan, 1928. 225p.

Contents: From somewhere to nowhere.—The today to-morrow.—Owning the earth.—Big music.—Miss Betsy Weaver.—Hog's eye and human.—The world's funny bone.—Far' you well.

Tony Beaver, West Virginia's version of Paul Bunyon, and his lumber camp up Eel River provide the background for this group of folk tales. These are primarily tall stories of superhuman physical power and clever mental processes.

MOORE, IDORA McCLELLAN, 1843-1929.

311. *Southern character sketches*, by Betsy Hamilton [pseud.] Richmond, Va., Dietz, 1937. 126p.

(Part 1 only) Tales of the hill people of northern Alabama, describing such familiar activities as quilting parties, camp meetings and hog killin's.

MOREHOUSE, KATHLEEN SALISBURY MOORE.

312. *Rain on the just*. New York, Furman, 1936. 319p.

The Brushy Mountains of North Carolina are the setting for this belabored tale of Least-Dolly Allen and her troubles. Although the dialect and background are well done, the plot seems overfull of the usual murders, violence, illegitimate children and gloom.

313. "With the fog." In: Blodgett, Harold, William, ed. *Story survey*. Philadelphia, Lippincott, 1939. p. 313-319. First published in *Story*, Feb. 1933, under the author's earlier name: Kathleen Salisbury.

Mrs. Morehouse takes the overworked tale of childbirth in an already crowded, underfed North Carolina cabin environment, and creates an animate picture of worn-out maternity and straggly siblings.

MORGAN, STELLA EMBREE, 1889—

314. *Again the river*. New York, Crowell, 1939. 306p.

Time and again the river has risen and swept away a little group of West Virginians huddled in cabins along its bank. Jasper Morton has lost his wife and daughter to the river. A determination to stay with his land leads him twice to build a house he thinks will stand against the flood. The first, a high house on poles, is carried away, and Jasp loses another daughter. By the time the third flood comes, Jasp is alone in his stronghold, and the battle, to his deranged mind, becomes a personal one—one that he loses to the river. There are various sub-stories concerning the romances of the Morton children and their contact with the outside world, but none has the force of the central story.

MORTON, OREN FREDERIC, 1857-1926.

315. *Winning or losing; a story of the West Virginia hills*. Kingwood, W. Va., The author, 1901. 365p.

At best, the northern West Virginia hill country of Monongalia and Preston counties is only on the fringe of the true mountain area. This novel provides very precise descriptions of life in that country around the turn of the century. Farm life and the affairs of the small towns, from box suppers to one-room schools, figure largely in the story.

MOSS, PAUL T.

*316. *The rock was free*. Philadelphia, Dorrance, 1945. 174p.

*317. *Shadow of the Potrock*. Dallas, Texas, Southwest Press, 1932. 94p.

North Carolina fiction rates both Moss's novels as poorly written, jumbled and disjointed.

MOTT, GLEN FORD.

318. *Push boat*. Huntington, W. Va., Franklin Print. Co., 1941. 268p.

Although melodramatic and over-involved in its plot, this privately printed sleeper gives frequent glimpses of recognizable mountain types. Ranny Owens, of uncertain parentage, sets out to earn a living by taking medicinal herbs gathered in his West Virginia hills and boating them to Kentucky. Later he branches out into the lumber and coal markets. A rich background of moonshining, revenue officer murdering and other backwoods skulduggery is provided. Ranny's self-improvement endeavors win for him the civilized lady of his choice. After a broad swath of wrongdoers has been done in, the story ends peacefully enough.

MURDOCH, LOUISE R. SAUNDERS, 1872—

319. *Almetta of Gabriel's Run*. New York, Meridian Press, 1917. 244p.

This dated but very perceptive novel manages to pack great quantities of reliable information into each paragraph, uses a comfortable amount of dialect and tells a simple but interest-holding story. The complete resignation of the characters to the inevitabilities of sudden death, hard work and general misfortune, is a strain that runs strongly through the book. "What has been stood can be stood." Everybody at Gabriel's Run, Kentucky, is a little bit of kin to each other. Almetta, orphaned as a child, must live around with friends and relatives. She is a chatty girl, and through her conversations many mountain folkways are brought to light. The unfortunate number of funerals doesn't seem to dampen spirits for long; the natives divvy up the orphans, manage to enjoy their daily work and laugh and take their trials in stride.

MURFREE, MARY NOAILLES, 1850-1922.

Traditionally, Miss Murfree's *In the Tennessee mountains* is the granddaddy of all mountaineer tales and gave great impetus to the rise of the genre. For the period in which it was written, this collection of short stories set a good example for all the mountaineer fiction that followed. The stories are stately in style and language but are an honest attempt to show the humor and beauty in the lives of

the isolated Smoky Mountain folk. All of the following works were published under Miss Murfree's pseudonym: Charles Egbert Craddock.

320. *The bushwackers, and other stories.* New York, H.S. Stone, 1899. 312p.

Contents: The bushwackers.—The panther of Jolton's Ridge.—The exploit of Choolah, the Chickasaw.

321. *The despot of Broomsedge Cove.* Boston, Houghton, Mifflin, 1889. 490p.

Religion and politics in the Tennessee coves become involved when kinships, friendships and animosities all must be considered, and especially before a local election. Teck Jepson, handsome sinner and the despot of the title, is finally cut to size, loses an arm and wins the girl.

322. *His vanished star.* Boston, Houghton, Mifflin, 1894. 394p.

Kenneth Kenniston attempts to build a resort hotel in an out-of-the-way spot in the Tennessee mountains. He is continually thwarted by the local folk who move his cornerstone, making his boundaries illegal, and even try to burn the partially finished building.

323. *In the clouds.* Boston, Houghton, Mifflin, 1886. 452p.

Mink Lorey, mountain mischief-maker, has several brushes with the local law officers. This somewhat uninspired novel is full of moon-shining and stock characters.

324. *In the "stranger people's" country.* New York, Harper, 1891. 360p.

An interesting story that includes an outsider doing a little archaeological investigation of Indian mounds, a wedding infair that turns into such a brawl that time is afterwards reckoned as "before the infair" or "after the infair," and little Moses, the meanest baby in mountain fiction.

325. *In the Tennessee mountains.* Boston, Houghton, Mifflin, 1884. 322p.

Contents: Drifting down Lost Creek.—A-playin' of Old Sledge at the settlemint.—The star in the valley.—Electioneerin' on Big Injun Mounting.—The romance of sunrise rock.—The dancin' party at Harrison's Cove.—Over on t'other mounting.—The "harnt" that walks Chilhowee.

326. *The juggler.* Boston, Houghton, Mifflin, 1897. 405p.

Lucian Royce has been involved in some "outland" troubles and is presumed dead by his friends. He comes to the mountains and performs as a magician (or juggler). The naive mountain people are greatly amazed at his tricks—some feeling that he must be in league with the devil. He remains in the hills and is finally killed performing one of his tricks.

327. *The Mystery of Witch-face Mountain, and other stories.* Boston, Houghton, Mifflin, 1895. 279p.

Contents: The mystery of Witch-face Mountain.—Taking the blue ribbon at the county fair.—The casting vote.

328. *The ordeal; a mountain romance of Tennessee*. Philadelphia, Lippincott, 1911. 280p.

Primarily non-mountaineers, with a few mountain types and Cherokees added for flavor.

329. *Phantoms of the foot-bridge, and other stories*. New York, Harper, 1895. 353p.

Contents: The phantoms of the foot-bridge.—His "day in court."—"Way down in Lonesome Cove."—The moonshiners at Hoho-Hebee Falls.—The riddle of the rocks.

330. *The prophet of the Great Smoky Mountains*. Boston, Houghton, Mifflin, 1885. 308p.

Hiram Kelsey "tuk up with religion" after the death of his wife and baby. He has gained a small reputation for prophesying and stirs up angry feelings among candidates for a local election by prophesying the loser. The candidate, knowing the power of superstition in the mountains, fears the voters may be moved to vote against him to prove the prophet right.

331. *The raid of the guerilla, and other stories*. Philadelphia, Lippincott, 1912. 334p.

Contents: The raid of the guerilla.—Who cross Storm Mountain?—The crucial moment.—Una of the hill country.—The lost guidon.—Wolf's head.—His unquiet ghost.—A Chilhowee lily.—The phantom of Bogue Holaba.—The Christmas miracle.

332. *The story of Keedon Bluffs*. Boston, Houghton, Mifflin, 1888. 257p.

After the Civil War, a story circulates through east Tennessee of a treasure supposedly hidden in Keedon Bluffs. The appearance, after twenty years absence, of Jerry Binwell adds to the strength of the story. Why should Jerry, poor as Job's turkey, return to the bluffs where he has no friends? Daring climbs into the almost inaccessible recesses of the Smokies add to the excitement of this mystery tale.

333. *The windfall*. New York, Duffield, 1907. 450p.

Hilary Lloyd brings his side show to the Tennessee hill country and becomes acquainted with the Pinnott family. Shadrach Pinnott, ever fearful of revenuers, is not anxious to foster a friendship. Clotilda, his daughter, is more than eager, however, to become a singing and dancing part of the show. The moonshining operations finally end in death for a hapless guide.

334. *Young mountaineers: short stories*. Boston, Houghton, Mifflin, 1897. 262p.

Contents: The mystery of Old Daddy's window.—"Way down in Poor Valley."—A mountain storm.—Borrowing a hammer.—The conscripts' hollow.—A warning.—Among the cliffs.—In the "chinking."—On a higher level.—Christmas day on Old Windy Mountain.

O. HENRY, pseud. SEE: PORTER, WILLIAM SIDNEY.

OBENCHAIN, ELIZA CAROLINE CALVERT, 1856—

335. *To love and to cherish*, by Eliza Calvert Hall [pseud.] Boston, Little, Brown, 1911. 205p.

Reub Ward, mountain born and wed, has realized a number of modest successes in politics and is now anticipating the gubernatorial nomination. Secretly he longs for the fame; he has even kept his family's cabin in good repair in case it might ever be needed as the "birth-place of a famous man." His wife has remained a simple mountain woman and is afraid she will not be able to perform as a governor's wife. Honest Reub decides to withdraw his name from the race rather than draw his wife into society or be separated from her.

OBER, SARAH ENDICOTT, 1854—

336. *Ginsey Kreider*, by Huldah Herrick [pseud.] Boston, Pilgrim Press, 1900. 452p.

The folks on Possum Trot (Kentucky) have little access to learning, and when a teacher does arrive, he holds a blab school since he himself cannot read. The scholars rebel, and teacher makes off with Ginsey, using her for his own evil purposes. One of the mountain boys then goes outland, acquires a smattering of education and religion and returns to re-open the school. His revolutionary ideas of teaching and of the world confound and anger the older people; he is lynched. The young folk rally, however, and enlightenment creeps into the mountains. Ginsey, freed from her captor, does her best to spread the new gospel.

OERTEL, JOHN FREDERICK, 1856—

337. *Moonshine*. Macon, J. W. Burke, 1926. 146p.

The author staunchly defends the post-Civil War, small-time moonshiner who is accustomed to turning his surplus corn and fruit into a profitable product. Big Bill Holler has a small still hidden away in the North Carolina mountains. He and his partner, John Bannard, are turned in by an outlander who is eager to marry Big Bill's daughter. Fortunately the revenueur is more than sympathetic with the moonshiners and discovers that the informer is a criminal himself. The partners are given suspended sentences by a kindly judge, and the revenueur takes the reward money collected when he turns in the informer and retires from the revenue business.

OLMSTED, STANLEY, d. 1939.

338. *At top of Tobin*. New York, Dial, 1926. 497p.

Although Mollie Donbrook has lived all her life in the North Carolina mountains, she is too close to generations that lived in comparative luxury in the lowlands to be content with her rustic surroundings. Harried and loved by a precocious six-year-old son who avidly attends funerals and has a strange attachment to one of her rejected suitors, Mollie tries to move the family onward and upward to the better way of life she imagines her forebearers must have enjoyed. The social trappings of mountain society in the 1880's are pictured without a clutter of dialect or mountain jargon. The plot

tends to be overconcerned with the local graveyard and those souls who rest there, and the characters all are inclined to be a little morbid.

PARKER, MARIAN

339. *Mountain mating*. New York, Pageant, 1954. 344p.

Old Smoky, Sun Ball and Cupid, with a combination of love mists, hot hormones and arrows, create a very rambunctious crew of bawdy mountaineers. The language is earthy, and in case the reader is not familiar with local speech, a whimsical glossary is provided. The plot is diverse and more or less incidental to this hodge-podge of legend and horseplay.

PATTEN, J. A.

- *340. *The mountaineer detective; a thrilling tale of the moon-shiners*, by Clayton W. Cobb [pseud.] New York, Street and Smith, 1889. 171p.

PATTON, ABEL.

341. *"Har Lampkins;" a narrative of mountain life, on the borders of the two Virginias*. New York, Abbey Press, 1901. 192p.

A pompous young man named Harry Lampkins (even his father says, "I never saw a Harry that was worth a cuss.") decides to go spread his meager light of knowledge in a mountain school in Virginia. The ruffian boys traditionally lick every teacher sent to them, but Harry is such a powerhouse that not only does he withstand a five-man onslaught, he also plans their fall so none of the smaller children will be crushed. When the boys take after teacher with shot-guns, the reader is apt to be on their side.

PATTON, SADIE SMATHERS.

- *342. *Short stories and legends of the mountains*. Hendersonville, N. C., Blue Ridge Specialty Printers, 1935.

"Wandering spirits of the dead, . . . folk-lore, superstitions, and fireside tales." (*Mountain Life and Work*.)

PLATT, CHARLES MALCOLM, 1855-1895.

- *343. *How old man corn held possession*. New York, Current Literature Pub. Co., 1894. 8p.

North Carolina fiction sums up this tiny book as "a story in dialect of a mountain farm, a faulty land title, and a feud."

PLEASANTS, LUCY LEE.

344. "Hannah Dawston's child." In: *Atlantic* 45:362-374 Mar. 1880.

An inconsequential story of a childless city woman's attempts to buy a baby from a mountain family.

POLLARD, EDWARD BAGBY, 1864-1927.

345. *Paul Judson; a story of the Kentucky mountains*. Louisville, Baptist Argus, 1905. 448p.

A simple enough tale of a mountain boy who attends a provincial college soon becomes weighted down by the author's immense enthusiasm for spreading the Baptist gospel. And what began as a reasonably accurate view of plain, mountain moral fiber quickly becomes a vehicle for trotting out a series of theological chestnuts. Paul immediately becomes a leader at the school, champions every good and noble cause, falls into a lucrative job and a suitable marriage, never forgetting, however, old friends who have given him a word of encouragement.

POOL, MARIA LOUISE, 1841-1898.

346. *Against human nature*. New York, Harper, 1895. 361p.

Almina Drowdy, maiden lady of Hoyt, Mass., travels to the North Carolina mountains to stay with the now parentless daughter of an old suitor. Temple is a sensitive girl who goes on to marry an outlander and finally leaves the mountains. Almina's introduction to mountain life presents a humorous commentary on New England provincialism meeting southern mountain provincialism.

347. *Dally*. New York, Harper, 1891. 280p.

A fair North Carolina mountain blossom is sent north to live with a kindly Massachusetts widow. Initially Dally gets off on the wrong foot by asking for a "sup at some whiskey" to wash down her first meal. But the Widder 'Bijah champions her cause, even when the mountain girl puts the dirty dishes in the stream behind the house instead of in the sink. And when Dally drinks down the widder's three bottles of medicinal liquor, her only punishment is to be required to "take the pledge." For all her mischievousness—including locking a neighbor lady in her cellar—Dally is quick and bright and lovable. But her brother Barker, who leaves the mountains to join her, is dull, unresponsive and a sly thief. His coming alienates the neighbors and puts an end to the Dally's fun.

348. *In Buncombe County*. Chicago, H. S. Stone, 1896. 295p.

Two northern ladies brave the North Carolina mountains to visit the Ayers, friends from more civilized country. There they encounter a strange collection of natives: young Ristus who habitually wears a sunbonnet and an old army overcoat until one of the ladies finances a pair of "trousies" for him; the pale, sly twin girls who have been adopted by the Ayers: the triflin' negro, Jake and his fourth wife, a lively lady from Asheville; a strange artist who appears on the scene, confesses to being Ristus' father, and forthwith dies. There are enough plots here to supply three or four novels, and the mood shifts from comedy to pathos on fairly short notice.

PORTER, WILLIAM SIDNEY, 1862-1910.

349. "A blackjack bargainer." In: Walser, Richard Gaither. *North Carolina in the short story*. Chapel Hill, University of North Carolina Press, 1948. p. 5-21.

O. Henry gives a wonderful twist to the classic feud tale. A ne'er-do-well lawyer sells his part in a mountain feud to some poor whites

who feel that participation in a feud will improve their social standing.

350. "The ethics of pig." In: his *Complete works*. Garden City, Garden City Pub. Co., 1937. p. 340-346.

The worst grafter that the "moral and torpid" community of Mount Nebo can produce is Rufe Tatum, hog stealer.

351. "Squaring the circle." In: his *Complete works*. Garden City, Garden City Pub. Co., 1937. p. 1273-1276.

The last two remaining members of a Cumberland feud decide they need each other's friendship when they are cast into the terrifying surroundings of New York City.

352. "The whirligig of life." In: his *Complete works*. Garden City, Garden City Pub. Co., 1937. p. 1135-1139.

A Tennessee couple from Hogback Mountain apply to the backwoods Justice of the Peace for a divorce, which he duly writes out for them. The finality of the proceedings proves to be too much for them, and they go back to Hogback—together.

POST, MELVILLE DAVISSON, 1871-1930.

353. *The mountain school teacher*. New York, Appleton, 1922. 196p.

A not very subtle allegory of Christ in the southern mountains. The new school teacher arrives and moves into Nicholas Parks' cabin—Nicholas has conveniently died the night before. The teacher opens school, performs a few miracles and takes in a girl who does not enjoy a good reputation before the mountain people decide he is an unhealthy influence. He is put in jail and finally killed by a rifle shot. Mountain life continues more or less unchanged after his death.

POWERS, FREDERICK WILLIAM.

354. *In the shadow of the Cumberlands; a story of Kentucky mountain life*. Columbus, Ohio, Champlin Print. Co., 1904. 192p.

This preposterous novel tells of Tobe Sexton, lovable Tennessee moonshiner, who is cursed with an Elsie Dinsmore of a daughter. He is also beleaguered by a young revenuer following in the steps of his murdered revenuer father. A second group of shiners, these especially well organized, capture our government boy. Fortunately he has written asking aid, and a whole troop of deputy marshals releases him, captures the moonshiners and kills poor Tobe. The revenuer and the pious daughter are free to marry each other, and it serves them right.

PREBLE, JACK. SEE: PREBLE, JOHN W.

PREBLE, JOHN W.

355. *Land of Canaan; plain tales from the mountains of West Virginia*. Parsons, W. Va., McClain Print. Co., 1960. 94p.

Partial contents: A professional secret, p. 1-10.—The perfidy of Little Mose Callahan, p. 11-16.—The taming of Ethel Audrey, p. 17-23.—Snake balm, p. 25-32.—The redemption of Black Mike O'Connel, p. 33-38.—The salvation of Elijah Rameses Bliss, p. 39-44.—Personal interview, p. 45-56.—Moonlight madness, p. 57-60.

The moonshiners, wood hicks (lumberers) and hunters of eastern West Virginia have been a neglected group in mountain fiction until Preble filled the gap with his stories about Tucker and Randolph counties. He runs the gamut of subjects from searches for a snake bite cure to 'stilling tomato juice, and with sparkling good humor and an ear attuned to mountain wit and idiom.

PRICE, EDITH BALLINGER, 1897—

356. *My lady Lee*. New York, Greenburg, 1925. 370p.

A blind daughter is born to a poverty-stricken mountain family and is taken to a state institution where she is taught to overcome her handicap. None of the action is in the mountains.

PURNELL, ELIZABETH W.

- *357. *John Camp; or, Coves and cliffs of the Cumberlands. A story of the early days of the Monteagle Sunday School Assembly*. Nashville, Gospel Advocate Pub. Co., 1901. 485p.

Harris, *The southern mountaineer in fiction*, calls this "more factual than fictional."

RALPH, JULIAN, 1853-1903.

358. "Where time has slumbered." In: *Harper's* 89:613-630 Sept. 1894.

A straightforward account of some type characters to be found in the West Virginia mountains around the turn of the century. Hunters, circuit riders and women are discussed—more factually than imaginatively.

RAYNER, EMMA, d. 1926.

359. *Visiting the sin; a tale of mountain life in Kentucky and Tennessee*. Boston, Small, Maynard, 1900. 448p.

With a mixture of mountain superstition and biblical direction, Naomi Mzingo attempts to learn the cause of her father's disappearance and assumed death and to have her revenge on the son of the murderer. Scenes in a Kentucky log mill and at religious services make authentic background for an exaggerated plot.

READ, OPIE PERCIVAL, 1852-1939.

360. *The captain's romance; tales of the backwoods* (Miss Madam). New York, F. T. Neely, 1896. 319p.

Partial contents: A backwoods Sunday, p. 49-55.—The mill boys, p. 163-169.—In the Cumberland mountains, p. 195-201.—The Wild-cat circuit, p. 203-209.—Old Bill's recital, p. 211-219.

"A backwoods Sunday": a thumb-nail sketch of that one day in the week the mountaineer can put aside his field work and seriously set about eating, courting or just sitting in the dog-trot with his friends.

"The mill boys": a tear-jerking episode of a crude mountain boy's love for the semi-educated daughter of a miller. When the miller learns of their plans, he keeps his daughter prisoner in the mill where she slowly pines away. The mill boys string up father.

"In the Cumberland mountains": the old mountain couple who take in a traveling stranger for the night are thwarted in their plans to put him permanently to sleep with morphine and loot his saddle bags. Fortunately for him, the traveler is a morphine addict.

"The Wildcat circuit": a new preacher on the circuit outsmarts his uninterested congregation by taking part in some of the local sports and then shames them into listening to his sermon.

"Old Bill's recital": Old Bill knows that Ned would steal his young wife if he could, so he tells a transparent parable of a similar case in which the husband takes a knife and stabs the offender. Old Bill's histrionics include carrying out this bloody ending.

361. *The Jucklins*. Chicago, Laird & Lee, 1896. 291p.

A north Alabama boy goes to North Carolina as school teacher for a small rural community. He boards with the Jucklin family and, what with courting Guinea Jucklin and dickering for mica rights on the property, seems to spend little enough time teaching. Occasional flashes of humor are provided by Lim Jucklin, father of the household.

362. *Odd folks*. New York, F. T. Neely, 1897. 207p.

Partial contents: Ugly Rachel, p. 52-61.—Big Hep and little lady, p. 108-119.—At the spring, p. 177-182.—Her sweet dream, p. 194-207.

A group of character sketches of Kentucky and Tennessee hill people. The stories themselves are inconsequential, but a few incidents of conflicts between husband and wife and of religious meetings add to the larger picture of mountain life and make entertaining reading.

363. *The Starbuck*s. [From the drama of the same name.] Chicago, Laird & Lee, 1902. 322p.

This string of East Tennessee drolleries may have been humorous as a play, but translated into a badly written novel, it has no force as a mountain piece. Uncle Jason Starbuck is something of a rabble-rouser who, despite his sins, is pardoned in the end because of his past heroics in the Civil War. Some city folk, the usual rustics with a stutterer thrown in for slapstick, and one or two local negroes get unbelievable mileage from no plot.

364. *The wives of the prophet; a novel*. Chicago, Laird and Lee, 1894. 287p.

A cynical, world-weary lawyer stumbles into a Tennessee mountain cove that cloisters a mild-mannered but fanatic religious group. Attracted by the beauty of the women of the cult, Bryce deceives the Elders into thinking he is their Prophet. He is awarded five honorary wives, and although they enliven his stay, he quickly tires of the sweetness and light of the community. A tragic finale in which the Elders discover the imposture culminates in a ritualistic killing of Bryce. The people are of the mountains but are victims of a different sort of isolation than the usual characters of mountain fiction.

REED, LOUIS E., 1899—

365. "Ghosts of Poca River." In: *Atlantic* 150:97-103 Jul. 1932.

Phil Allen, purveyor of good, aged moonshine, discovers a cave that makes a perfect hideaway for evading the law while carrying on his stilling operations. When he sees three old hags stirring a kettle, he flees gladly into the arms of the law, sure the cave is haunted. West Virginia natives come to life and are at their lackadaisical best—or worst—in Reed's stories.

366. "God helps the poor man." In: *Atlantic* 149:738-745 Jun. 1932.

Banty McGinnis is about to lose his farm for want of sixty dollars. By a stroke of luck he has an accident, and the insurance company will pay \$5,000. Banty holds out for the sixty.

367. "Joe Taylor's emergency." In: *Atlantic* 148:751-758 Dec. 1931.

Joe decides to move his stilling out in the open instead of sneaking a few gallons to market now and then. He builds a fort in the West Virginia mountains and starts a mule train back and forth to Charleston. When profits start to taper off, he changes tack, goes into politics and cleans up the moonshiners.

368. "Mechanic's lien." In: *Atlantic* 150:701-709 Dec. 1932.

Ike Moses has been outsmarting Sim Brawley in money matters for years. He caps his previous successes by putting a mechanic's lien on Sim's new wife until Sim will pay a debt.

REED, NATHANIEL EDWARD. SEE UNDER: VOLLMER, LULA. *The hill between*.

RICHARDSON, HOWARD.

369. *Dark of the moon*, by Howard Richardson and William Barney. New York, Theatre Arts Books, n.d., 80p. A version of the play was copyrighted in 1942 under the title: *Barbara Allen*.

An excellent folk fantasy-drama that uses as its plot the version of the Barbara Allen ballad in which Barbara marries a witch boy. This very lyrical play makes use of familiar folk songs and displays an earthy humor, but also maintains a thread of fairy-tale tragedy. The dialect is smooth, the dramatic elements impressive, and the total production is perhaps one of the best plays using mountain folklore as a theme.

RISLEY, ELEANOR DE LA VERGNE DOSS, 1876—

In rambling fashion these stories tell of an outland couple who travel through the mountain area of northern Alabama, stopping off to have a meal, attend a protracted hard-shell Baptist meeting or do anything else that strikes their fancy. They manage to escape being shot at for moonshiners, but are caught unawares and smoke some of the strong mountain chewing tobacco. The stories have little plot but amble on in the form of a pleasant travelogue of the mountain country.

370. "Alabama, here we rest." In: *Atlantic* 142:60-62 Jul. 1928.
371. "Cleanin' up the county." In: *Atlantic* 145:358-366 Mar. 1930.
372. "Mountaineers and mill folks." In: *Atlantic* 142:611-619 Nov. 1928.
373. "Preachers." In: *Atlantic* 143:197-204 Feb. 1929.
374. "The river road." In: *Atlantic* 143:452-461 Apr. 1929.
375. "Shady Cove." In: *Atlantic* 145:205-213 Feb. 1930.
376. "Snake night up Posey Holler." In: *Atlantic* 142:309-316 Sept. 1928.
377. "Valley folks." In: *Atlantic* 143:646-653 May 1929.
378. "Way to next Wednesday." In: *Atlantic* 144:332-339 Sept. 1929.
379. "Wildcat settlement." In: *Atlantic* 145:67-77 Jan. 1930.

RIVES, AMELIE. SEE: TROUBETZKOY, AMELIE RIVES CHANLER.

ROBERTS, DOROTHY JAMES, 1903—

380. *The mountain journey*. New York, Appleton-Century, 1947. 279p.

Two generations ago Cace Marlowe's family came to the West Virginia oil fields, and since then the family has remained to work the oil lands. Now Cace's outland wife is due to have their first child, but a landslide has cut off the road to town and the hospital. The journey of the title is that of Cace and Laurel—a tortuous trip full of labor pains and impending birth. In the silences between Laurel's moans, Cace does quite a bit of wool-gathering: memories of his family, his background, the mountain folk, the oil fields and the superstitions of the area. Some of his thoughts are shared aloud with Laurel to help divert her, and these reminiscences make the story very much of mountain interest. Although perhaps over-graphic, the story is capably written and its two elements neatly forged together.

ROBERTS, ELIZABETH MADOX, 1886-1941.

381. *Black is my true love's hair*. New York, Viking, 1938. 281p.

Miss Roberts creates from her Kentucky mountain setting and modern folk a moving novel. The main characters are not stock mountaineers; the heroine is a devout Catholic. The touch of civilization is evident in cars, telephones and carnivals. The plot—Dena's betrayal and her subsequent life—is engrossing but more poignant than exciting.

382. *The haunted mirror; stories*. New York, Viking, 1932. 228p.

Partial contents: On the mountainside, p. 3-25.—The scarecrow, p. 95-122.—Children of the earth, p. 125-156.—Death at Bearwallow, p. 159-185.

Stories, more descriptive than narrative, which translate the speech of the Kentucky mountaineers into a poetic cadence and their actions into a fluid procession unusual in mountain fiction.

383. *Not by strange gods; stories*. New York, Viking, 1941. 244p.

Partial contents: Holy morning, p. 141-177.—The betrothed, p. 181-221.—Love by the highway, p. 225-244.

Another set of short stories dealing with the Kentucky hill people.

384. *Time of man*. New York, Viking, 1926. 382p.

More poor-white than mountaineer, the Chesser family migrates from Tennessee south to tobacco country to plant and harvest crops.

ROBERTS, LEONARD WARD, 1912—

385. *I bought me a dog, and other folktales from the southern mountains*. Berea, Ky., Council of the Southern Mountains, 1954. unpagcd.

A few of the folk tales with which the southern mountaineers entertain each other at odd moments. Having themes common in folk literature the world over, these tales have settings familiar to the mountain folk and are told in dialect.

386. *Nippy and the Yankee Doodle, and other authentic folk tales from the southern mountains*. Berea, Ky., Council of the Southern Mountains, 1958. unpagcd.

A collection of folk tales which appeared previously in issues of *Mountain Life and Work*.

387. *South from Hell-fer-Sartain*. Lexington, University of Kentucky Press, 1955. 287p.

A comprehensive collection of mountain legends and tales, collected in one of the most isolated sections of Kentucky. Divided by type into animal tales, ordinary tales, jokes and anecdotes and myths and legends.

388. *The tales and songs of the Couch family*. Lexington, University of Kentucky Press, 1959. 362p.

A group of sixty traditional folk tales, presented in dialect as they might be told in a mountain cabin on a winter evening. Old world and classical tales crop up in mountain garb.

ROBINSON, ELIOT HARLOW, 1884—

389. *The man from Smiling Pass; or, The honorable Abe Blount*. Boston, Page, 1924. 359p.

In the state of Cumberland, Smiles and Dr. MacDonald have set up a whole educational village with schools, workshops and hospital and are busily setting about to clean up and improve the mountain folk. Abe Blount, Demon Still Destroyer and aspirant to public office, gets himself shot in the foot while destroying a still and is laid up at Smiling Pass for a time. Abe goes on to Congress, gets his mountain girl and proves his parentage. The reader must struggle through passages crammed with tew, dew aout and abaout that pass for dialect in this mountain novel.

390. "*Smiles*," *a rose of the Cumberlands*. Boston, Page, 1919. 377p.

An idyllic novel of life, love and medicine which begins in the mountains of Virginia when Dr. MacDonald stumbles into the cabin where Smiles lives with her stepfather. The author quickly gets Smiles out of the mountains, educated, trained to be a nurse, into the first World War and, at long last, married to the good doctor. A popular book in its day, *Smiles* is full of such melodramatic scenes as an operation for a brain tumor, performed in a mountain cabin with flashlight and fire providing the light and brave (but at that point, uneducated) Smiles administering the ether.

- *391. *Smiling Pass; being a further account of the career of Smiles, a rose of the Cumberlands*. Boston, Page, 1921. 289p.

A continuation of the story of Rose MacDonald after she has spent two years nursing in Europe during the war. She returns to the mountains and the familiar life.

ROGERS, ELIZABETH EMBREE.

392. *Biny's choice*. Berea, Ky., Berea College Print. Dept., n.d. unpagcd.

Sabina is a modest, lovely, ladylike Kentucky mountain girl, and she chooses Tom, a serious-minded, steady youth who goes outland to educate himself. They marry and become one of (what the author considers to be) the families that make up the salt of the mountain earth. A rather dryly written account of the strivings of mountain youths.

- *393. *How Jack went to college*. Berea, Ky., Berea College Print. Dept., 1895. 34p.

- *394. *Sarepty's schoolin'; the tale of a mountain maid who hungered for knowledge*. Berea, Ky., Berea College Print. Dept., n.d. 48p.

ROSEBORO', MARTHA COLYAR.

395. "The mountaineers about Monteagle." In: *Century* 36 (n.s. 14) 771-779. Sept. 1888.

Travelers on a spur of the Nashville and Chattanooga Railroad are regaled with the stories told by two mountaineers.

ROWAN, THOMAS, 1894—

396. *Black earth*. New York, Hillman, Curl, 1935. 303p.

The coal mining country of northern Alabama, while technically included in the Appalachian area, contains few mountaineer types. This novel does give a good picture of conditions in the mines during the period of unrest in the 1930's when unions were fighting for a foothold and when communists and socialists were trying to champion the cause of the miners.

397. *Stormy road*. New York, I. Washburn, 1934. 305p.

An unpalatable family of north Alabama mountaineers do some fighting, drinking and wenching in the hills before they pull up roots and move down to a country town. There they mingle almost imperceptibly with the local white trash. The writing in itself is not bad, but these people are so trite in their sinning it hardly seems worth the effort to tell about them.

ROWLAND, JOSEPH MEDLEY, 1880-1938.

398. *Blue Ridge breezes*. Nashville, Publishing House M.E. Church, South, 1927. 462p.

This saccharine stream of thinly disguised reminiscences presents a group of Blue Ridge mountaineers and a pious Methodist preacher in the most uncomplimentary light. The author is attempting to give a true picture of his mountain friends, but he conjures up a ludicrous and undignified collection of rustics and has two of them make fools of themselves at a religious convention in Cleveland. All the usual clichés about the evils of hard drink are trotted out to further clog the author's doubtlessly sincere effort.

399. *The hill billies*. Nashville, Cokesbury, 1924. 298p.

An account of North Carolina hill people, and especially of their part in World War I. In general, the novel is over-romanticized, but some genuine humor is injected in telling of old Tom's trip to New York to meet his hero son.

RUTLEDGE, ARCHIBALD HAMILTON, 1883—

400. "Blood on the mountain laurels." In: his *From the hills to the sea; fact and legend of the Carolinas*. Indianapolis, Bobbs-Merrill, 1958. p. 189-196.

A brave Carolina mountain lad battles a puma while trying to retrieve a lost sheep.

401. "Rose of Sharon." In: his *From the hills to the sea; fact and legend of the Carolinas*. Indianapolis, Bobbs-Merrill, 1958. p. 179-188.

A rose-of-Sharon bush, inadvertently stolen from a baby's grave nearly causes a full-scale mountain feud.

SAYLOR, LETTIE HOSKINS.

402. *Brick without straw; a story of Kentucky mountain life*. Cincinnati, Hobson Press, 1943. 114p.

Druella Hartford, without a shoe to her foot or a ruffle to her dress, comes from a family so large it has run into difficulty naming the new offspring. Driven by a fierce ambition to acquire an education, she finishes eighth grade by the time she is seventeen. Wooded and won by a bluegrass aristocrat, she continues to read and improve her mind, and eventually becomes an authoress.

403. *Cradle Valley*. New York, Hobson, 1946. 184p.

The serious business of being born and dying, of feuding and struggling for existence fills this short novel of Kentucky. An emotionless acceptance of violent death characterizes the survivors of an old quarrel that started over the ownership of a large pumpkin. Young love and middle-aged marriage of convenience are almost equally taciturn; most of the passion aroused is caused by the vendetta and the fact that the lovers are on opposite sides of the feud. Young David goes off to the war (World War I) and keeps Cynthia waiting fifteen years for his return.

SETTLE, MARY LEE.

404. "Congress Burney." In: *Paris Review* no. 7:114-129 Fall/Winter 1954/55.

The depression led people to do strange things, and it leads Congress Burney to sell his liquor openly and be sent to the penitentiary where he learns barbering. Since he already has a barber chair at his shack, he's in business when he returns.

SHAW, WILENE, pseud. SEE: HARRISON, VIRGINIA M.

SHERMAN, KATHARINE.

405. *Daisy's Fanny*, by Jan Helmut [pseud.] New York, Vantage, 1951. 225p.

Big Joe has discovered in the Tennessee mountains the homeland of four families who turn out a very acceptable moonshine. Big Joe sets himself up as transporter and middleman and sets the whole mountain hog-wild over money. Daisy, an immense, lewd slut, poor white to the core, has a lovely, half-breed daughter of whom she is intensely jealous and whom she would like to marry off. Luther, one of the stilling young bloods, thinks Fanny might be worth courting too (she is twelve years old) and washes his feet and checks his gun in preparation for a mountain social evening. The men of the mountain handle Fanny around until, in disgust, she turns to a negro boy for love. What begins as a humorous tale of moonshiners, ends up in disheartening depravity.

SIMPSON, HARRIETTE. SEE: ARNOW, HARRIETTE LOUISA SIMPSON.

SKIDMORE, HOBERT DOUGLAS, 1909—

406. *O careless love*. Garden City, Doubleday, 1949. 253p.

A near-fantasy tale of a wisely innocent mountain girl who decides upon a meretricious career. When young Emily arrives in the West Virginia hamlet of Felicity, she has already been ejected from a town on the other side of Sour Mountain. Her arrival coincides with the annual drying up of the Golly River, and the two miraculous occurrences are almost too much for the tiny town. The local figures emerge and take part in this drama, all of them searching for love and a meaning in life. Seriously told, with much skill and good humor.

SKIDMORE, HUBERT, 1909-1946.

407. *Heaven came so near*. Garden City, Doubleday, Doran, 1938. 276p.

This sequel to *I will lift up mine eyes* continues to tell the story of Maw Cutlip, now a widow, and her hardships in raising the family. The drab and work-laden life of the typical mountain dweller, in which little streams of tragedy pulse through the daily routine, is sincerely presented.

408. *I will lift up mine eyes*. Garden City, Doubleday, Doran, 1936. 305p.

An almost unbelievable amount of woe comes to the Cutlip family, but with the seemingly endless endurance common to mountain folk, they survive. The West Virginia setting—the early years in the hills and later years in the lumber-mill village—the primitive school, the farming and lumbering are presented in a restrained prose, flavored with proper amounts of dialect.

409. *Hill doctor*. New York, Doubleday, Doran, 1940. 307p.

The second installment of Skidmore's three-part tale of young York Allen. (Begun in *River rising*.) The story continues when York returns to Stoney Fork to begin medical practice. He finds the sparks of local ignorance and superstition being fanned vigorously by the district mid-wife and the lumber concern. Any forward-looking, informed influence is apt to undermine the hold these two forces have on the little community. Again his strength of character, now reinforced by his skill as a physician, slowly wins for Allen the support of the local folk. Unintentionally he becomes their champion against the profiteering lumber interests.

410. *Hill lawyer*. Garden City, Doubleday, 1942. 301p.

A few years pass at Stoney Fork, and the relationship between the mountain people and the lumber and coal buyers becomes so strained that one of the hillmen—caught with the choice of starving or selling his land for next to nothing—writes to Charleston for a lawyer. The attorney who comes is new to both the job and the territory. He soon learns that enforcing the law in this out-of-the-way spot, where the sheriff disappears when trouble erupts, is very different from the procedure in the city. With the help of Dr. Allen he aids the independent mountain families in maintaining rights to land that has been in their possession for generations.

411. *River rising*. New York, Doubleday, Doran, 1939. 298p.

York Allen, deciding that he wants to become a doctor, manages to get a job teaching in a small West Virginia community not far from his home to earn the money. While the mountain folk are cordial to the new teacher, the recently arrived lumber camp workers are not, tending to distrust any outside interference or anyone who might set the natives against them. York has several bad moments: his schoolhouse is burned, a group of thugs from the lumber camp pile on him and force a fight, and he is accused of stealing goods from the commissary. By showing his strong will and his ability to put up a good fight and by saving the lumber company from the loss of a number of logs, he manages to leave with good feelings all around.

SMITH, IRENE D.

412. *The right to live*. New York, House of Field, 1941. 215p.

Born in Backwoods Settlement, Kentucky, and married early and unhappily, Marth Ann soon moves to a grubby West Virginia mine

patch. At the end of a winter that brings death for her child and a long, relentless strike, she returns home. Sought by several men, but uncertain of her husband's whereabouts, Marth Ann leads a pillar-to-post life for the next few years. When she learns of Dick's death, she is free to marry a medical missionary and travel with him to China. The scenes in rural Kentucky and West Virginia are well done but few in number, most of the literary effort going to push along the weak plot.

SPIVAK, JOHN LOUIS, 1897—

413. *Devil's brigade; the story of the Hatfield-McCoy feud*. New York, Brewer and Warren, 1930. 325p.

This account of the Hatfield-McCoy feud is really borderline fiction. Much of the familiar story is told narratively with few passages of imaginative dialogue. The author is skillful, however, in fitting his brief, plausible conversations into the framework of the true story of the Kentucky-West Virginia feud.

STEELE, WILBUR DANIEL, 1886—

414. "How beautiful with shoes." In: *Harper's* 165:314-354 Aug. 1932.

The somewhat uninviting ingredients of this story: an escaped lunatic, a mountain girl and her uncouth swain, are masterfully put together. Amarantha is pursued by mad Humble Jewett who gently woos her with beautiful poetry. When at last he falls asleep, the mountain men come and kill him. After the gentle madness of Jewett, the crude advances of Ruby repulse Amarantha. A play by the same title, written by Steele and Anthony Brown, was produced in 1935.

STILL, JAMES, 1906—

415. "All their ways are dark." In: *Atlantic* 157:708-711 Jun. 1936.
Incorporated into his *River of earth*.

416. "Bat flight." In: *Saturday Evening Post* 211:12- Sept. 3, 1938.

Incorporated into his *River on earth*.

417. "The burning of the waters." In: *Atlantic* 198:55-60 Oct. 1956.

A succinct account of a mountain family existing on next to nothing while the father tries to make a living at hunting and ginseng digging. His shoes fall from his feet in shreds, and the family, angry at being isolated in the narrow, infertile valley, plot to trick him into returning to the settlement to live.

418. "Egg tree." In: *Yale Review* n.s. 27:100-109 1937.

Incorporated into his *River of earth*.

419. "Job's tears." In: *Atlantic* 159:353-358 Mar. 1937.

A quiet story of a grim winter shared by a seven-year-old and his aged grandma as they wait for Uncle Jolly to come home from the

- penitentiary. The feel of the country and of the people is subtly conveyed.
420. "A master time." In: *Best American short stories, 1950*. Boston, Houghton, Mifflin, 1950. p. 390-398.
A dozen or so mountain people enjoy the social aspects of a hog killing. The slight conflict between the husbands and their wives on the subject of drinking is cleverly resolved, and everyone has "a master time."
421. "Maybird Upshaw." In: *American Mercury* 63:161-166 Aug. 1946.
Maybird, heavyweight mountain widow, goes a-visiting her sister-in-law and, hilariously, expands so she is unable to get out the cabin door. The man of the house will not cut the door larger and ruin the shape of his home, so Maybird is lifted through the roof.
422. "Mole-bane." In: *Atlantic* 161:372-374 Mar. 1938.
Incorporated into his *River of earth*.
423. *On Troublesome Creek*. New York, Viking, 1941. 190p.
Contents: I love my rooster.—The proud walkers.—Locust summer.—The stir-off.—On Quicksand Creek.—Journey to the forks.—Brother to Methuselum.—Snail pie.—The moving.—The scrape.
Ten loosely connected stories told by a Kentucky mountain lad describing scenes in the coal camps and creek valleys where his family lives.
424. "Pattern of a man." In: *Yale Review* n.s. 36:93-100 1946.
Gipson Dabbs, small-time criminal and candidate for county jailor, tries to persuade one of his Kentucky backwoods neighbors to back him in the coming election. He also tries to convince him to marry, multiply and thus increase his voting power. A funny tale, effectively told in a series of letters.
425. "Ploughing." In: *Atlantic* 164:776-778 Dec. 1939.
Incorporated into his *River of earth*.
426. "A ride on the short dog." In: *Atlantic* 188:55-58 Jul. 1951.
Half the length of a regular bus, the "short dog" winds its way through the Kentucky mountains with a load of troublesome boys that pester the life out of all the travelers.
427. *River of earth*. New York, Viking, 1940. 245p.
The almost unbelievably meager existence of the Kentucky coal miner, moving from mine to mine as work is available, is excellently set forth. There are generous sprinklings of pathos and bright spots of humor in the life of this mining and occasionally (of necessity) farming family.
428. "The run for the Elbertas." In: *Atlantic* 204:46-53 Jul. 1959.
Tightwad Riar Thomas gets his comeuppance when he makes a run from South Carolina to Kentucky with a load of deadripe peaches. The two boys he takes along to help, knowing his reputation, do all they can to slow him down. He arrives with a pile of rotted fruit.

429. "School butter." In: *Virginia Quarterly Review* 22:561-569 Oct. 1946.

Surrey school is badly in need of new texts, but it seems unlikely they will get them until Uncle Jolly moves the whole school out with the rallying cry of "school butter." The old books end up in the well.

430. "So large a thing as seven." In: *Virginia Quarterly Review* 14:17-25 Jan. 1938.

Incorporated into his *River of earth*.

431. "Two eyes, two pennies." In: *Saturday Evening Post* 211:12-Apr. 1, 1939.

Incorporated into his *River of earth*.

432. "Uncle Jolly." In: *Atlantic* 162:68-71 Jul. 1938.

Incorporated into his *River of earth*.

STIRLING, THOMAS SIGISMUND, 1881—

433. *Bright metal*. Garden City, Doubleday, Doran, 1928. 453p.

A Greenwich Village actress marries a Tennessee man and goes back to his hometown in the hill country. There she tries to understand the local folkways and becomes interested and involved in backwoods politics. Not as bad a novel as the plot would seem to imply.

434. *Tceftallow*. Garden City, Doubleday, Page, 1926. 405p.

Irontown, Tennessee, on the fringe of the mountains, is the contact point with civilization for several hill-bred youths. The town's primitive, mob rule and lynch method of handling sin—major and minor, civil and moral—shows that civilization here has not progressed much from the hill culture. The details and incidents depict the scene with a high degree of naturalism, but the plot is rather too highly compressed to be natural and believable. The story was dramatized in 1928 as *Rope*.

STRONG, JASON ROLFE.

435. *The starlight of the hills; a romance of the Kentucky mountains*. New York, F. Pustet, 1923. 386p.

A badly written novel that attempts to present a picture of the Catholic missions in the eastern Kentucky coal lands. Overburdened with proselytizers and devoted goodie-goodies, the story has as a secondary plot the evils of creeping socialism. The mountaineers are relegated to narrative passages and seldom allowed to speak for themselves. The outlandish prose quickly becomes, in its own words, "tedious and tiresome."

STUART, JESSE HILTON, 1907—

436. "Apple thief." In: *Educational Forum* 7:39-44 Nov. 1942.

Despite the bargain he has made with Grandma Collins, Shad can't resist stealing her apples. Not only is he whipped for this sin, but

because he has gained a reputation as an inveterate apple eater, he is whipped when some other folks' apples are stolen.

437. "Archie th' oddlin'." In: *American Mercury* 49:68-74 Jan. 1940.

In the rough land of plowing and planting, Archie, who spends all his time in school and out drawing pictures, is indeed an oddling. When he earns five dollars for drawing the picture of a neighbor, his father is willing to admit that art has some merit.

438. "Braska comes through." In: *American Mercury* 51:47-53 Sept. 1940.

Nebraska has a hard time seeing the light of repentance. The local people decide she must have a baby before she can get right with God.

439. "Charles." In: *Scholastic* 35:11— Oct. 23, 1939.

Jason Stringer goes to the community of Red Hot to teach fourteen students at a branch school. His star pupil is the ugly son of a large, poor family; all his students inspire him mightily.

440. "Christmas in the valley." In: *Ladies Home Journal* 69:38-Dec. 1952.

Hester, homesick for Kentucky, journeys down to spend Christmas with Grandma Beverley. He surprises her with a homemade table cloth fashioned from feed sacks. A very trite, holiday piece.

441. *Clearing in the sky, and other stories*. New York, McGraw-Hill, 1950. 262p.

Contents: The champion.—To market, to market.—Clearing in the sky.—When mountain men make peace.—Fight number twenty-five.—No petty thief.—The slipover sweater.—Thirty-two votes before breakfast.—Testimony of trees.—Horse-trading trembles.—Road number one.—Coming down the mountain.—Land of our enemies.—No hero.—Competition at Slush Creek.—Governor Warburton's right-hand man.—The Anglo-Saxons of Auxerville.—Evidence is high proof.—Battle with the bees.—Hot-collared mule.—Old Gore.

Stuart, a master hand at the portrayal of Kentucky mountain life, settles into the comfortable rhythms of hill speech to spin his twenty-one tales of big and little events, and he remembers to include the mules, chickens and hounds that are such an important part of that life.

442. "A close shave." In: *Commonweal* 37:514-517 Mar. 1943.

Cane lies in bed, kicked in the head by a mule and with a house full of friends, waiting for him to die. The young folks busily play Post Office, the men drink his whiskey and the women weep. Finally, when they come to shave him for the last time, he lurches back into life and demands some liquor for himself.

443. "The election." In: *Prairie Schooner* 13:220-227 Winter 1939.

For the first time in fifty years the Clay Creek faction wins an election and their choice for school teacher. There is much drinking and hanky-panky, and many men loll drunkenly on the daisies at the end of the day. ("Holdin' them down and not pushin' them up yet.")

444. "Gallons or bushels." In: *American Mercury* 44:194-207 Jun. 1938.

When the revenuer, disguised as an oil surveyor, comes into the hills to see if Bill Duncan is selling his corn by the gallon or by the bushel, he is unprepared to cope with old Bill's lovely daughter. He is soon won over to the "gallon" philosophy, turns in his badge and marries Ida.

445. "Goin' to th' buttin'." In: *Esquire* 7:48- Jun. 1937.

Sunday afternoon and nothing to do, so folks set out to watch Bull Callihan fight Felix Chapman's ram. About three-hundred people from hill and hollow gather to watch man and ram put their heads together and butt it out until one breaks the other's neck. Corn crops and bottom lands are wagered against the outcome. Bull wins by default when the ram breaks its own neck against a tree. Brutal fun, but it sure beats foot-washing or shooting at crows for Sunday entertainment.

446. *The good spirit of Laurel Ridge*. New York, McGraw-Hill, 1953. 263p.

Theopolis Akers accepts the invasion of his peace by his citified daughter, Lutie, but is thrown a bit off his stride when she starts keeping company with Ted Newsome. Ted has been dead and buried some thirty years. Still, Op figures he's more acceptable than Hootbird Hammertight, one of the low-browed, inbred Hammertight clan. Hoot proves to be something of a poor loser though, and the "sperit" comes close to being hanged by a group of mountain men. The law arrives to clear up the mystery—which has been no mystery at all to Lutie. Very vintage Stuart.

447. *Head o' W-Hollow*. New York, Dutton, 1936. 342p.

Contents: Head o' W-Hollow.—300 acres of elbow room.—Uncle Casper.—Henpecked.—Woman in the house.—Dark winter.—Uncle Jeff.—Snake teeth.—Mountain poorhouse.—Accidental death.—Word and the flesh.—Battle Keaton dies.—A bad disease.—The bellin of the bride.—Toes.—Red Jacket: the knockin sperit.—One of the lost tribe.—The senator is dead.—A yard of string.—Governor of Kentucky.—Log shacks and lonesome waters.

These are homefolks who live in W-Hollow, a place where the sun doesn't hit til midday, and the author recreates them in accurate but never tedious detail.

448. *Hie to the hunters*. New York, McGraw-Hill, 1950. 265p.

The hound-dog poisoners and the tobacco-barn burners are fighting each other tooth and nail in the Plum Grove hills of Kentucky. In a boyish adventure story, Jud Sparks and Did, his friend from town—both definitely on the side of the dogs—set out to catch the culprits. Against a background of music provided by the baying hounds, Did (and the reader) learns of modern mountain folkways.

449. "Kentucky hill dance." In: *New Republic* 79:15-16 May 16, 1934.

The combination of strong spirits and good spirits makes for a rough and tumble dance. "Daniel Burke hits Cy Leadingham between the eyes with a fiddle bow," and in the ensuing battle, the Burkes are ordered off the hill.

450. "Lean shadows in the valley." In: *Collier's* 126:28— Sept. 23, 1950.

A tobacco and corn farmer who has failed at school teaching and is about to fail at farming, turns to cattle raising to save his family from poverty and hunger.

451. *Men of the mountains*. New York, Dutton, 1941. 349p.

Contents: Men of the mountains.—The people choose.—For the love of brass.—New-ground corn.—One of God's oddlings.—Hell's acre.—The basket dinner.—Moonin' round the mountain.—Eyes of an eagle.—The blue tick pig.—Wilburn.—Fern.—Betwixt life and death.—Saving the bees.—Hair.—Vacation in hell.—Whip-poor-Willie.—Six sugar maples on the hill.—This is the place.—Love.—Uncle John, the Baptist.

Most of the stories bring out the pathos and frequent grotesqueness of modern backwoods existence. Stuart is capable of a wry humor which flashes out here and there.

452. "Not without guns." In: Grayson, Charles, ed. *New stories for men*. New York, Doubleday, Doran, 1941. p. 497-508.

When the Whetstone boys start courting girls a little too far afield from their homeplace, the gangs from Coal Branch, Duck Puddle and Short Branch decide to limit their social activities. The Whetstone boys are a polite group who can pass their whiskey jug peaceably and even tip-toe out of a revival for intermission swigs without disturbing the protracted meeting. There is a gun battle after the boys have escorted their ladies home from the meeting; fingers and skin fly in the fray, but the stalwart Whetstone men plan to attend the revival with their girls the following night.

453. *Plowshare in heaven*. New York, McGraw-Hill, 1958. 273p.

Contents: Zeke Hammertight.—Walk in the moon shadows.—A land beyond the river.—Rich men.—Sylvania is dead.—The wind blew east.—Sunday afternoon hanging.—The reaper and the flowers.—How sportsmanship came to Carver College.—Love in the spring.—Settin' up with Grandma.—Bird-neck.—The chase of the skittish heifer.—Before the grand jury.—The champions.—Death and decision.—Alec's cabin.—Old Dick.—Grandpa.—The devil and television.—Plowshare in heaven.

Stories on a variety of subjects, several using death and the mountain customs connected with death as their theme. In "Sylvania is dead," the men who were her neighbors gather to sing the praises of Sylvania's good moonshine and to take a farewell dipperful. "Sunday afternoon hanging" collects five no-good men riding in on their coffins, a band that plays Dixie and a crowd to cheer on the proceedings. The title story is a quiet tale of the death of a neighbor woman who, after years of hoeing corn and bearing children, may feel a little uncomfortable among all the white-robed hosts of heaven.

454. "A ribbon for Baldy." In: *Coronet* 40:150-152 Sept. 1956.

A young Kentucky lad has a unique idea for a science project for school. By working hard for months, he is able to clear land and grow a twenty-three-and-a-half-mile row of corn.

455. *Tales from the Plum Grove Hills*. New York, Dutton, 1946. 256p.

Contents: Another April.—The sanctuary desolated.—Whose land is this?—My father is an educated man.—Brothers.—Thanksgiving hunter.—The storm.—I remember Mollie.—Fittified man.—Grandma Birdwell's last battle.—Bury your dead.—Death has two good eyes.—Weep no more, my lady.—Rain on Tanyard Hollow.—Another hanging.—Spring victory.—The freeing of Janson Whiteapple.—Dawn of remembered spring.—Nest egg.—Frog-trouncin' contest.

Ranging from the frankly nostalgic ("The sanctuary desolated") to the briskly humorous ("Death has two good eyes") these stories provide a thick slice of life from the Kentucky hill country.

456. *Taps for Private Tussie*. New York, Dutton, 1943. 253p.

The "Relief" Tussies come into a windfall when Kim Tussie is killed in the war and his widow collects \$10,000 insurance. The five Tussies move into a fine, large house and continue to collect both food from the Relief and Grandpa's pension. More Tussies move in until there are forty-six living in the house. The menfolk are dead-set against work but keen on dancing. At last the money runs out, the Relief and pension are turned off, and the Tussies find themselves out in the hills again.

457. *Trees of heaven*. New York, Dutton, 1940. 340p.

Anse Bushman, Kentucky hill farmer, contracts with a family of squatters to sharecrop his land. The conflict of ethics between the thrifty, sober-living Anse and the fun-loving, liquor stilling, devil-may-care Tussies finally ends in court. Good pictures of several types of mountaineers—all independent and land-loving, but in different ways.

458. "Uncle Fonse laughed." In: Esquire. *Beside Esquire*, ed. by Arnold Gingrich. New York, McBride, 1940. p. 275-287.

Uncle Fonse and his huge, ever-eating family come visiting. Fonse and Pa lie on the wood floor and joke and josh each other and laugh. Pa meets Fonse on the way to town, and Fonse laughs and tells Pa he's going to die and is on his way to the coffin-maker. Pa thinks this is a fine joke until he rides over and finds Uncle Fonse's family mourning their dead father.

SUMMERS, HOLLIS SPURGEON, 1916— ed.

459. *Kentucky story; a collection of short stories*. Lexington, University of Kentucky, 1954. 247p.

Partial contents: John Fox, "Courtin' on Cutshin," p. 39-43.—Jesse Stuart, "Dawn of remembered spring," p. 175-183.—James Still, "Mrs. Razor," p. 184-188.

A mountain dandy a'courting, a young boy learning about death and love from some snakes and a small girl's over-active imagination are the themes of three Kentucky mountain tales included in this superb collection.

SYLVESTER, LETITIA VERTREES, 1849—

460. *My Kentucky cousins*. Boston, Christopher, 1933. 236p.

The usual story of mountain-girl-with-bluegrass-connections-makes good. Poorly written and over-loaded with dialect.

TARLETON, FISWOODE, 1890-1931.

461. *Bloody ground; a cycle of the southern hills*. New York, Dial, 1929. 312p.

Leeston, Kentucky, and the hills and valleys that surround it—Porky Ridge, Milk Sick Cove, Pennyroyal, Misery Mountain—form a common background for these self-contained stories. Tarleton spins his yarns in a cadence that brings to mind the spare, lithe mountain man and his bleak, precarious life. Breathless tales, with touches of pre-Faulknerian indirectness, these bloody episodes range in subject from the reliability of a Porky Ridge man's word to the determination of the newly educated teacher to have his scholars know that the earth is indeed round. Fierce loyalties and beliefs, inherited and maintained with little thought for changes in the basic situation, lead these men to bloody the ground often and sincerely.

462. "Domain." In: *World's best short stories of 1930*. New York, Minton, Balch, 1930. p. 229-255.

Anse Allen, son of a moonshiner famous for guarding his domain with spy glass and rifle, braves a trip to town to fetch back his sister who has run off with a "foreigner." He is shot by the marshal who thinks he is bringing liquor to town. When he finds Barbara, he is won over to her more progressive way of thinking and remains with her in town.

463. *Some trust in chariots*. New York, Dial, 1930. 308p.

During the early days of settlement schools, one of the major problems was to help the mountaineer become educated and yet not incur his natural aversion to accepting charity. This novel tells of the numerous difficulties of such a school in Kentucky where the delicate balance of give and take is broken and the school burned. The characterization of both mountain and outland people is well done, and the plot, in general, exciting.

THOMAS, JEANETTE BELL, 1881—

464. "Christmas in the mountains of Kentucky." In: *Shining tree, and other Christmas stories*. New York, Knopf, 1940. p. 249-268.

Although the mountaineers on Troublesome Creek celebrate both old and new Christmas, the old folks hold old Christmas to be the true one. There is much cooking, shouting of "Christmas gift" and singing old Christmas ballads.

465. *The traipsin' woman*. New York, Dutton, 1933. 277p.

A set of semi-autobiographical sketches of a young court stenographer and her travels through the Kentucky hill country taking testimonies and recording legal information. Her listening ear picks up many details of that back country life which are often neglected in other mountain fiction.

THOMPSON, JAMES MAURICE. SEE: THOMPSON, MAURICE.

THOMPSON, MAURICE, 1844-1901.

466. *At love's extremes*. New York, Cassell, 1885. 266p.

Also published under the title: *Milly: at love's extremes; a romance of the southland*. New York, New Amsterdam Book Co., 1901. 266p.

A traveling Englishman finds an old friend cloistered in an Alabama coal country cabin with a hospitable mountain family. Milly, the mountaineer's daughter, though limited in imagination and mental acuity, is in love with their star boarder. He has no time for or interest in her until he is cruelly treated by the aristocratic lady of his choice. Then—back to Sand Mountain and Milly.

467. "Hodson's hideout (A transcript from Sand Mountain)." In: *Century* 26 (n.s. 7) 678-685 Mar. 1885.

When an ornithologist rides into the north Alabama mountains, he is mistaken by Riley Hodson for his son who was killed in the Civil War.

468. "A race romance." In: *Century* 41 (n.s. 19) 894-900 Apr. 1891.

A north Georgia farmer finds that he has over-educated his ex-slave and erstwhile friend, Rory, to the extent that Rory becomes master and Brimson hoes the corn.

THORNTON, MARCELLUS EUGENE, 1846-1924.

469. *My "Budie" and I*. New York, F. T. Neely, 1899. 273p.

Al Gonquin, North Carolina coal baron, undertakes the management of Pigeon Roost Coal Mines. The romantic business of the novel, Gonquin's wooing of a self-educated, stilted conversationalist of a mountain girl, is richly interlarded with descriptions of the technical aspects of mining. In spite of bad writing, quite a bit of the detail of coal camp living is presented—both the underground life of the men and the social and economic minutiae of their community existence.

TIDBALL, MARY LANGDON.

470. *Barbara's vagaries*. New York, Harper, 1886. 175p.

"You can take the girl out of the mountains, but..." A North Carolina mountain girl does her best to succeed in lowland society, and after submitting to much ridicule and putting up a gallant effort, manages to pass as a lady of refinement.

TOWNSEND, METTA FOLGER, 1862—

471. *In the Nantahalas*. New York, Broadway Pub. Co., 1910. 186p.

Written as a "defense of the maligned," and an "exoneration of the unjustly caricatured," the novel falls somewhat short of its mark. A North Carolina mountain girl attempts to educate herself and escape the mountain milieu. She loves the scenery, but is ashamed of her crude upbringing. The author also stresses the theory that the mountains are virtually crawling with good, Scotch families. Linda goes outland and returns to teach the mountain children such basic subjects as music, art and nature study.

TROUBETZKOY, AMELIE RIVES CHANLER, 1863-1945.

472. *Tanis, the sang-digger*. New York, Town Topics Pub. Co., 1893. 187p.

A uniformly poor novel about a surveyor in the southern mountains and his contacts with the natives. Tanis, the ginseng digger, and her neighbors are depicted as near-savages. When she helps find Gilman's missing wife, she wins some approval, but at best remains a crude creature who should stay in the back country away from civilized people.

VERTREES, LETITIA. SEE: SYLVESTER, LETITIA VERTREES.

VOLLMER, LULA, d. 1955.

473. *The hill between; a folk play in three acts*. Prepared by Nathaniel Edward Reeid. New York, Longmans, Green, 1937. 110p.

A melodramatic tale of a mountain-born doctor who returns with his tactless, city-bred wife, Anna. Anna innocently lets one of the mountain boys kiss her and creates quite a furor. The doctor sees that his true mission is in the hills, and, in a final breast-beating scene, declares that he will indeed stay. The play is no doubt more effective on the stage than as a closet drama as there are lively scenes of country dancing and merrymaking to counteract the ponderous plot.

474. *Moonshine and honeysuckle; a play in three acts*. New York, French, 1934. 99p.

Interneccine and domestic battles rage in these southern mountains, but the warfare is treated as just another little detriment to peaceful, lazy living and courting. Burials, marriages, divorces follow in quick succession as the parties to the feud continue to shoot it up. A farcical presentation that shows the mountaineer at his crude but witty best.

475. *Sun-up; a play in three acts*. New York, Coward McCann, 1924. 79p.

Nineteen-seventeen and the news of the war arrives in the mountains, and a few young men, Rufe among them, volunteer. When a stranger comes to Rufe's home, Rufe's mother provides him with a hiding place. Even after she learns that the stranger's father killed her husband and that he himself is a deserter, she continues to protect him, attempting to end killing and feuding by her small gesture. A deft presentation of the extreme provinciality of the mountaineers.

WALDMAN, EMERSON.

476. *Beckoning Ridge*. New York, Holt, 1940. 346p.

A little group of western Virginia hill people spend the period of the Civil War in a pocket of the mountains after their farms are burned by army foragers. They continue their meager existence, losing some of their number and counting the days until they can rebuild their cabins and return to their secluded and happy lives.

WALTER, EUGENE, 1874-1941. SEE UNDER: FOX, JOHN, *The little shepherd of Kingdom Come* and *The trail of the lonesome pine*.

WARREN, ROBERT PENN, 1905—

477. *The cave*. New York, Random House, 1959. 403p.

A mixed bag of Tennessee town and hill folk meet on a ridge in front of the cave in which Jasper Harrick, hill-billy heller and cave crawler, is trapped. Several stories develop, but, unfortunately, they are mostly concerned with the town folk. The few hill people who are portrayed appear, not as a race apart, isolated from the small town life, but as a familiar part of the scene.

WEAVER, JOHN DOWNING, 1912—

478. "Meeting time." In: *Harper's* 197:54-61 Oct. 1948.

Twice widowed Rev. Poplum marries a red-headed woman preacher who holds a revival and induces most of the men to give up liquor, tobacco, crude talk and general sin.

479. "Partin' words." In: Lewis, Warfield, ed. *Fighting words, stories and cartoons by members of the Armed Forces of America*. Philadelphia, Lippincott, 1944. p. 148-157.

When Jeff Fowler gets himself shot in the back by worthless Bush Henry, Honey's last words to him are a promise of revenge. She gets that revenge sweetly by drowning Bush in a well. Poetic and moving.

WILLIAMS, VINNIE.

480. *Walk Egypt*. New York, Viking, 1960. 308p.

Where the southern Appalachians reach their long fingers farthest, they steal into north Georgia. Among the ridges, a few mountaineers, isolated and independent, live peaceably with the resident negroes. Toy Crawford, father murdered and mother mentally unbalanced, hardens her spirit and runs the family grain mill. When people make her world closed-in and breathless, she escapes to the lonesomeness of the big water wheel and the tedious work. Her few brushes with people only further harden and embitter her. Her experiences with the Almighty are no more successful. A gentle widower marries Toy and helps restore her warmth. Mary Morning, their daughter, brings sprightliness into the otherwise drab life, and Toy's unassuageable grief at her elfin daughter's death is brought to page by Miss Williams in a masterful fashion.

WILSON, CLYDE.

481. *Our bed is green*. New York, Ballou, 1934. 288p.

The old theme of a feud in which nearly everyone in both families is killed and in which the daughter of one family marries the son of the other, is so poetically and gently told that the story seems new. Missouri Lallum survives a horror-filled day that leaves her an orphan and the murderer of one of the Shytles clan. She undertakes to bring up her little brother in more peaceful ways. Missouri spends several years at the Valley Crucis Mission school (North Carolina) but returns to the hills. There she encounters Zeke Shytles, whose father she shot. But Zeke is a loving man, slow to anger, eager to

marry her and end the long feud. All the principals in the story are quiet folk, trying to straighten out their unhappy lives. They do so in a dignified and honorable way. Although dialect is employed with a heavy hand, it adds greatly to the overall effect.

WILSON, FRANK E.

482. *The hill billy kid*. Chicago, Rand, McNally, 1927. 290p.

A penniless family from Connecticut comes to a forsaken forty acres in Kentucky. Soon they are involved in the tobacco wars; the hill billy of the title is the name given to farmers who oppose the night riders—an organization formed to control production and prices of tobacco. A buried treasure adds to the very contrived excitement. A mountainish setting, but few mountaineers.

WILSON, MINTER LOWTHER.

483. *The happy years*. Boston, Christopher Pub. House, 1954. 224p.

"Written for the purpose of giving the American people a history of the habits and character of a farm boy in the Allegheny Mountains at the turn of the century," these sketches only partially fulfill their aim. Although the incidents are supposedly related by young Danny Ford, Judge Wilson's dignified and proper language shines through, making the stories obviously the reminiscences of a much older person. The experiences are those common to mountain life and are told with little variation or ingenuity.

WILSON, NEILL COMPTON, 1889—

484. "The bugler and Gideon Lee." In: *Collier's* 121:68- May 22, 1948.

Gid leaves death's door to go hunt an elk he hears bugling on the mountain. His ancient neighbor who has been lying abed, his coffin standing wait on the porch, goes along with him.

485. "The child no one wanted." In: *Saturday Evening Post* 230:34- Oct. 26, 1957.

Granny Hite undertakes to bring Molly Trevitt's orphaned daughter back to the mountains.

486. "The devil's daughter." In: *Saturday Evening Post* 221:37- Apr. 16, 1949.

Published in slightly different form in his *The nine brides and Granny Hite* under the title: "The song maple."

487. "Do you take this woman?" In: *Saturday Evening Post* 222:35- May 13, 1950.

Published in slightly different form in his *The nine brides and Granny Hite* under the title: "Trouble on Peckervood."

488. "Granny Hite and the angry mob." In: *Saturday Evening Post* 223:22- Dec. 23, 1950.

Published in slightly different form in his *The nine brides and Granny Hite* under the title: "Granny Hite's glasses."

489. "Granny Hite and the spirit of '76." In: *Saturday Evening Post* 224:32- Mar. 8, 1952.

Published in slightly different form in his *The nine brides and Granny Hite* under the title: "The day of glory."

490. "Mountain woman." In: *Saturday Evening Post* 22:32- Jan. 17, 1948.

Published in slightly different form in his *The nine brides and Granny Hite* under the title: "Whittling woman."

491. *The nine brides and Granny Hite*. New York, Morrow, 1952. 244p.

Contents: The needles fly.—Whittling woman.—The wish books.—Trouble on Peckerwood.—Granny Hite's glasses.—The gaffing of Clinch Tiddany.—The song maple.—Granny buys a truck.—A son returns.—Journey to a wedding.—The needles stay.—The bashful preacher.—The day of glory.—Granny Hite vs. the United States.

Fourteen self-sustaining stories about the people in Cat Track Hollow. Granny Hite, with a finger in most of the pies simmering in the Hollow, extracts many of the stories from the nine girls who are quilting their wedding kiverlids at her cabin.

WOLFE, THOMAS CLAYTON, 1900-1938.

492. "The return of Buck Gavin; the tragedy of a mountain outlaw." In: Koch, Frederick Henry, ed. *Carolina folk plays* (second series). New York, Holt, 1924. p. 31-44.

A maudlin little melodrama, reportedly written by Wolfe when he was a student in a play-writing course. It gives no inkling of his later genius at portraying the North Carolina natives.

WOMBLE, WALTER L.

493. *Love in the mists*. Raleigh, N. C., Edwards and Broughton, 1892. 141p.

A fine, victorian story in which stalwart Will Retlow, revenueur disguised as coffee-roaster salesman, attempts to capture a notorious band of moonshiners. With this imaginative approach and a considerable amount of help from a mountain girl whose father the moonshiners have killed, Will manages to do in the leader of the band. The dialogue sparkles with deleted profanity and a dialect that could pass for Brooklyn as well as mountain.

WOOLSON, CONSTANCE FENIMORE, 1840-1894.

494. "Up in the Blue Ridge." In: her *Rodman the keeper: southern sketches*. New York, Appleton, 1880. p. 276-339.

The little library in the village of Ellerby Mill was built by lowland planters, and following the war, remained more or less disregarded by the mountain folk. A New York literary man and vagabond travels to the little community, is taken to be a revenueur and cavorts over the hills and through the books with Honor, the librarian. The plot is about evenly divided between chasing makers of moonlight whiskey and drumming up subscriptions for the library.

WOOLWINE, THOMAS LEE.

495. *In the valley of the shadows*. New York, Doubleday, 1909. 115 leaves.

A typical Tennessee feud tale with the usual romantic entanglements between the Taylor girl and the Gentry boy. Nath Gentry is too noble to fight with the brother of the girl he loves, and eventually he wins out and the feud ends—at a death-bed, of course.

YANCEY, WILLIAM H., 1919-

496. *The gate is down; a novel of the Alabama hills*. New York, Exposition, 1956. 223p.

When Scott Calderwood returns home after six years at college, the gapgate separating his ridge homeland from the outside world is a tangible barrier against progress in the form of highways and strangers. Passing the gate, Scott finds himself in the middle of age-old animosities which culminate in a horror-filled Fourth-of-July. Deaths, fires and savage attacks rip through the tiny community and leave Scott heir to his grandfather's land and its control of the right-of-way for the new highway and, thus, of the ultimate futures of the ridgers.

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